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THE STUDIO

RAEURN'S TECHNIQUE: ITS AFFINITIES WITH MODERN PAINTING. BY W. D. MCKAY, R.S.A.

FOR more than half a century after his death in 1823 Raeburn had only a local reputation. His talent, which the Royal Academy had rewarded by electing him to its membership in 1812, had been completely forgotten south of the Border, and it was only towards the close of the century that the wider art world recognised his true position. Such belated appreciation is no new thing in the annals of art and literature, and the generation which awakens to the merits of a long-neglected writer or painter is prone to take credit for superior discernment. So it is being asked in Raeburn's case, How was it that both artists and art critics—for many such had seen his works during the middle decades of last century—were blind to qualities which so excite our admiration? And the answer which comes uppermost is not flattering to the reputation of those who either ignored him altogether or damned him with faint praise.

But is there not another and more natural explanation of the changed attitude of the art world to the Scottish painter's work, viz., the perception in it, more or less conscious, of some kinship with current ideals and methods? From 1825 to 1875 the trend of English painting was not towards portraiture. The romantic movement which had so profoundly affected literature had set

painters also a-dreaming. The greater talents were absorbed by branches in which, it was thought, the artistic faculty had freer scope. What wonder that Raeburn, who had never associated himself with the wider field of art, as so many portrait painters have done, was left severely alone, as a somewhat prosaic exponent of a prosaic department of the art. And, what bears specially on our subject, his methods were not those which commended themselves to early and mid-Victorian art.

There is infinite variety in the means painters have chosen to express themselves, but, roughly



"THE BOY AND RABBIT"

BY SIR H. RAEURN, R.A.

(Royal Academy, Diploma Gallery)

speaking, these may be divided into the direct and the indirect; the former used by those whose temperament disposes them to place their impressions on the canvas at once, the latter by artists who seek the same end by successive processes. Till quite recently the technique of painting in these islands had been mainly derived from the practice of Italian and of Flemish masters. These influences, nationalised, as one might say, in the triumphs of Reynolds and Gainsborough, alike favoured the less direct methods which dominated British art till about 1850: and though Pre-Raphaelitism inaugurated a new manner, it had little more in common with the seventeenth-century precursors of the simpler vision. It was the revelation of the unity of lighting which came to Gluck and his associates in 1849* that heralded the change, and, as true relation of tone on which the *plein air* system rests is most readily attained by direct methods,† these soon became the most potent factor in the new technique. As this manner of seeing and painting gained ground, the long-neglected painters who had, in a greater or less degree, anticipated the modern movement were recognised as masters. Hence the increased

vogue of Velasquez and Hals, and the discovery of Raeburn.

Various conjectures have been hazarded as to how the young Scotsman came by a style so unlike that of the painters with whose works he must have been most familiar. The study of the Doria Velasquez during his stay in Rome, 1785-7, has been suggested as a contributing cause. Such a theory hardly squares with the fact that the manner we associate with him is seen full-fledged in the portrait of *Chalmers of Pittencrieff*, painted in 1776. But why puzzle over such a question? Is it not simpler to suppose that it came to him, as to the other precursors, because his temperament disposed him to see things so? In a negative way his isolation in Edinburgh, where he was out of touch with the stronger personalities in British

* "The Visual Artistic"
Jules Breton. Paris, 1890.
p. 200, 201. "He had
discovered that in the
study of lighting of things
seen, there was a law
which he called the law
of the unity of lighting and
the unity of tone, and
the unity of colour, and
the unity gives to the
character of the painting
a unity of tone and colour
and a unity of style."

† "The Visual Artistic"
J. A. M.
Stevenson. London, 1900.
p. 100. "The direct
approach tone by direct
painting you will never know
what you can do, and will
really feel any given relation
of tone and colour."



1800. "LIFE" 22

BY SIR H. RARBURN, R.A.

(Collection of Wm. McEwan, Esq.)



*(In the Collection of Lord Leith of
Fyvie. From the Engraving published
by Messrs. Thos. Agnew & Sons)*

"MRS. GREGORY." BY SIR
HENRY RAEBURN, R.A.

Raeburn's Technique

art, would favour the growth of his own. However that may be, there is apparent in the Chalmers portrait, and in various others of the pre-Roman period, a manner quite distinct from that of his Scottish predecessors and contemporaries. In place of Ramsay's soft and well-rounded surfaces and the feebler brushing of Martin, Raeburn secures his modelling by means of a simplification of surfaces to which he has the faculty of reducing the infinite complexities of nature's appearances. This power of generalising is common to all great artists: that which is personal to Raeburn is the mosaic-like aspect of the work. He deals with surfaces much as what used to be called drawing "on the square" does with contour. The advantage of that manner is that through all the subsequent curvatures by which completion is sought, something of the simplicity and bigness of the first enclosing lines remains. In his early works the fundamental squareness of Raeburn's modelling has little of the fusion which corresponds to the added curves in the treatment of contour referred to. The painter is feeling his way: the new method is applied timidly and with inadequate results in more ways than one. The pigment is thin and starved — there was no Gandy, as in the case of Reynolds, to tell the Scottish artist that oil painting should have a richness of texture which should remind one of cream or cream cheese — and the consequent lack of body and salience is observable well into his career.

Raeburn achieved nothing very remarkable during the first ten or twelve years of his practice. It is not unlikely that by adopting the manner then in vogue success would have come sooner, but the method described above had this advantage: it contained the germ of almost infinite possibilities. For in place

of roundings and softenings and the superficial charms of a borrowed style, he sought the true character of his sitter through the manner of seeing congenial to his temperament, and which his brush summarised with increasing success as the years went on. The process was slow, for the method did not lend itself readily to the conventions of portraiture with which he had to comply. It cannot be said that the Roman visit had any immediate or very marked effect, but in 1791-2 he took a long step forward in the full length of the archer, *Nathaniel Spens*. From the close of the eighties, indeed, progress seems quickened, and from that date it is continuous. Comparing the portraits of the nineties with those of the eighties one notes that the shadows and markings by which the modelling is rendered are less narrow, the pigment fuller, and the broad surfaces of lights and darks which make up the scheme of the picture less map-like in their



THE ROMAN

Oil on canvas, 1791-2. (The Roman)

SIR HENRY RAEBURN, R.A.
(The Roman)



Raeburn's Technique

placing. This simple manner of seeing, and the advice given him by his countryman Byres, when in Rome, "Always to paint with the object before him," is teaching him that relief is attained by true relation of tones, and how nature works by harmonies rather than by contrasts in her arrangements. For Raeburn, like other young painters, sees, at first, more the contrasts which divide than the harmony which unifies. A comparison of *Lady Raeburn*, 1795, or *Mrs. Gregory*, 1796, with *Mrs. Ferguson and her Children*, 1781; or of the boy *Henry Raeburn on a Grey Pony*, 1796, with the six or seven years earlier *Sir John and Lady Clerk* will illustrate the points dwelt on.

But if maturity in technique was long delayed, his manner brought immediate success in another direction. For, in Scotland at least, Raeburn's may be called the beginning of true portraiture. One looks in vain in the works of Jamesone and Scougal for characteristic Scottish types. Those gentlemen with flowing wigs, in steel cuirass or voluminous draperies, and their wives of the sloping shoulder and well-arched brows, are as like their English or Continental contemporaries as may be. Aikman's gentry of the Queen Anne period, and Ramsay's Whig lords and Jacobite lairds, are cosmopolitan rather than national in their cast. One might suppose that a new type had arisen amongst us about the last quarter of the eighteenth century, so much do Raeburn's presentments of the men and women of that period differ from those of his predecessors. That his personal method brought this more intimate rendering, and that from the commencement, is evident from many works of his earlier practice, where, notwithstanding the thinner material and more precise modelling, the character is strongly rendered.

In the chapter entitled "His Influence on Modern Art" of R. A. M. Stevenson's "Velasquez," the author has described the method of painting a head taught in the studio of Carolus-Duran—"a great painter whose only recognised master was Velasquez." The object is to show the influence of the Spanish painter; but Raeburn's method, as seen in any characteristic example of his earlier decades, and his manner of setting to work, as recorded by Allan Cunningham, could hardly be better described than in the sentences used. Indeed, the mosaic-like placing side by side of the few simple planes, in accordance with "the relative value of light that their various inclinations produce," the "sharp edged unsoftened facets," and the dispensing with preliminary contour, better describe the methods of the northern than of the southern master. Here we have Raeburn related both to



"JOHN CAMPBELL OF SADDLE, WHEN A CHILD" BY SIR H. RAEBURN, R.A.
(By permission of Messrs. Thos. Agnew & Sons)

Raeburn's Technique

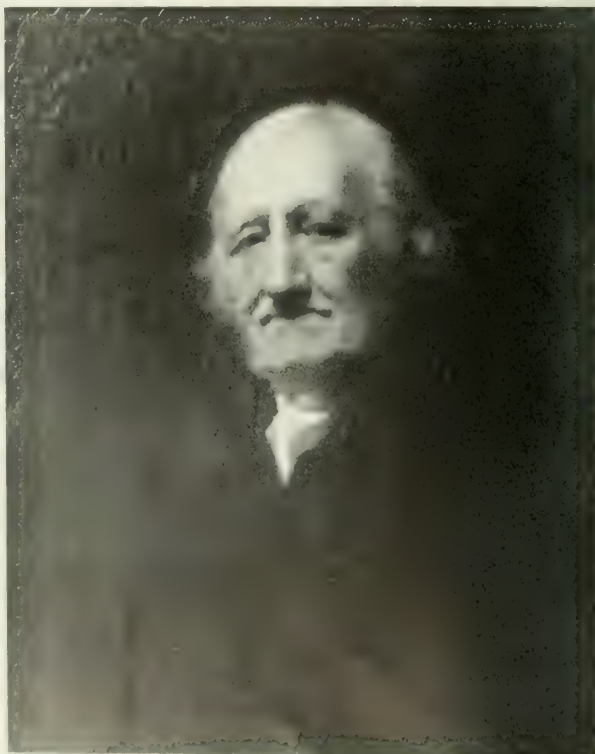
the modern movement and to the greatest of its precursors—a relation which Stevenson recognises later when dealing directly with the Scottish painter. And though in the later twenties direct painting was at a discount and "true lighting" little thought of, it can hardly be doubted that both had to do with Wilkie's well-known comparison of the two painters.

During what may be called his middle period, 1796—1811, Raeburn continued to develop on his own lines. His material becomes fuller, the shadows and deeper half-tones occupy a larger space, the tints are better fused, and his handling is at once freer and has more descriptive power; but the square substructure is intact, the simply related planes showing through the fuller fusion. The gradual change can be traced in such works as

Mr. Simpson, Mrs. Hay
of Sp. A. and Miss Ross.

Certain defects persist, with a modification. His flesh colour, rarely of the finest, remained till the close of this period commonplace in the quality of its component tints. The juxtaposition of yellowish high lights, which in the nineties partake of a lemon tinge, giving, in their combination with the carnations, a hectic cast to such portraits as *Mrs. Campbell of Ballimore* and *Prof. Dalziel*, is hardly more satisfactory in those of *Dr. Adam* and *Lord Newton*, two of the masterpieces of the artist's prime. The lemon has given place to the more earthy Naples yellow, and, viewed closely, its combination with half-tones which incline to red verges on the crude. But one forgets the defects in presence of the qualities of those

agreeable close at hand hardly troubles one at a few yards' distance. The manner of seeing, which early emancipated him from irritating contrasts and irrelevant detail, and which had been gradually massing and broadening his chiaroscuro, has, in *Dr. Adam*, reached its climax. In landscape Corot has been called "Le Grand Simplificateur." In portraiture the process has rarely been more successfully applied than here. The kindly countenance and simple yet expressive gesture required an appropriate treatment, and a better cannot be conceived than the scheme of black and olive, with its few gradations and incidences of light which, under the artist's skilful hand, has produced a triumph of generalization. In *Lord Newton* the crudity of the colour is redeemed by the strongly accented shadows and



"JAMES WARDROPE OF TORBANKHILL"

BY SIR H. RÆBURN, R.A.

Portrait of James Wardrope, Torbankhill



"MRS. HAY OF SPOT," BY
SIR HENRY RAEBURN, R.A.

His portrait was painted in 1794.

Raeburn's Technique

the no less descriptive lights by which the coarse features are rough-hewn, as it were, from a block of granite. Everyone knows how such abrupt and vivid accents served Hals; how, under the *élan* of his handling, hues, in themselves gross and earthy, become instinct with life. Even so, in this typical Raeburn, the play and interplay of the skillfully accented lights and shadows with the broader and more fused surfaces of the flesh bring out tones which, though hardly existing on the canvas, complete the modelling, and, from the proper standpoint, convert the summary and seemingly inadequate brushings into a living, breathing reality. This vivacity of accent in the flesh, though it culminates in *Lord Newton* and in *Mrs. James Campbell*, characterises much of the painter's best work, and is generally felt in proportion as his subject admits of the treatment. In the illustrations here given both of male and female portraiture it is more or less marked, whilst in *Wardrop of Torbanehill* it is seen in combination with qualities rarely attained by the artist. And the Scotsman thereby associates himself with a phase of recent as well as of earlier direct painting. Does not *Miss Ross*, in the trenchant yet sympathetic rendering of the handsome features and the supple lines of the bare throat, recall some quite modern work?

From 1795, when Raeburn removed to York Place, his portraits indicate the use of a higher side light, the oblique shadows cast by brows and nose being more pronounced, and all horizontal markings having their under-surfaces shadowed. It is to be regretted that the exigencies of a constant practice permitted him to vary his treatment so little in this respect. For to this, and to his yielding to the fashion of the time in the matter of

backgrounds, it may be due that he did not realise more fully the mystery of true lighting. For what avails truth of relative tones in face and figure if these are falsely related to their setting? His very attainments in tonality make the adjuncts of curtain and pillar, or decorative landscape, much more injurious to Raeburn's portraits than to those of his English predecessors and contemporaries, which lent themselves readily to such treatment. For as true lighting implies a unity, a portrait treated so brooks no such conventional environment. What the Scottish painter might have attained in this direction is best seen in the full-length of *Col. Alastair Macdonell of Glengarry*, where, from some unknown circumstance, the usual treatment has been departed from. Everything points to the conclusion that the portrait has been painted in



"COLONEL SCOTT"

BY SIR H. RAE BURN, R.A.

(In the Collection of M. Trevelyan Martin, Esq.)

Raeburn's Technique

the chiefs own hall. The convention which dictated the shadowy battlefield, war ships under full sail, or undulating park for the soldier, the admiral, or the country squire, would naturally suggest for Glengarry some abstract of rugged peak and barren moor. But no; by some happy chance Raeburn has realised the appropriateness of the actual background as his subject posed—the shadowed wall of the apartment broken only by a pilaster in low relief and a few emblems of war and of the chase. The result is delightful. That his usual treatment was no mannerism is shown by the ease with which his brush adapts itself to the unwonted lighting. Incidentally the novelty of this fair complexion flooded with level light, which the chieftain turns to face, has solved his old difficulty with the yellows and carnations, whilst the treatment of the almost shadowless eyes recalls Stevenson's words concerning Velasquez's *Monctanes*: "No lines are wanted to bring out the shapes; the painter's science of values is all-sufficient." But what gives unique value to this portrait is that the tones of face and figure are not only in true relation to each other, but also to their setting. Nor is this "keeping," or *enveloppe*, attained by any degradation of colour or sacrifice of character, as is apt to be the case when it is reached through the too conscious use of a theory. The now formulated science of values enables the merest tyro to get his *enveloppe*, but often the enclosure scarcely justifies the skill expended thereon.

Hitherto Raeburn's exposure in London had been confined to the opportunities his Italian visit had afforded in going and

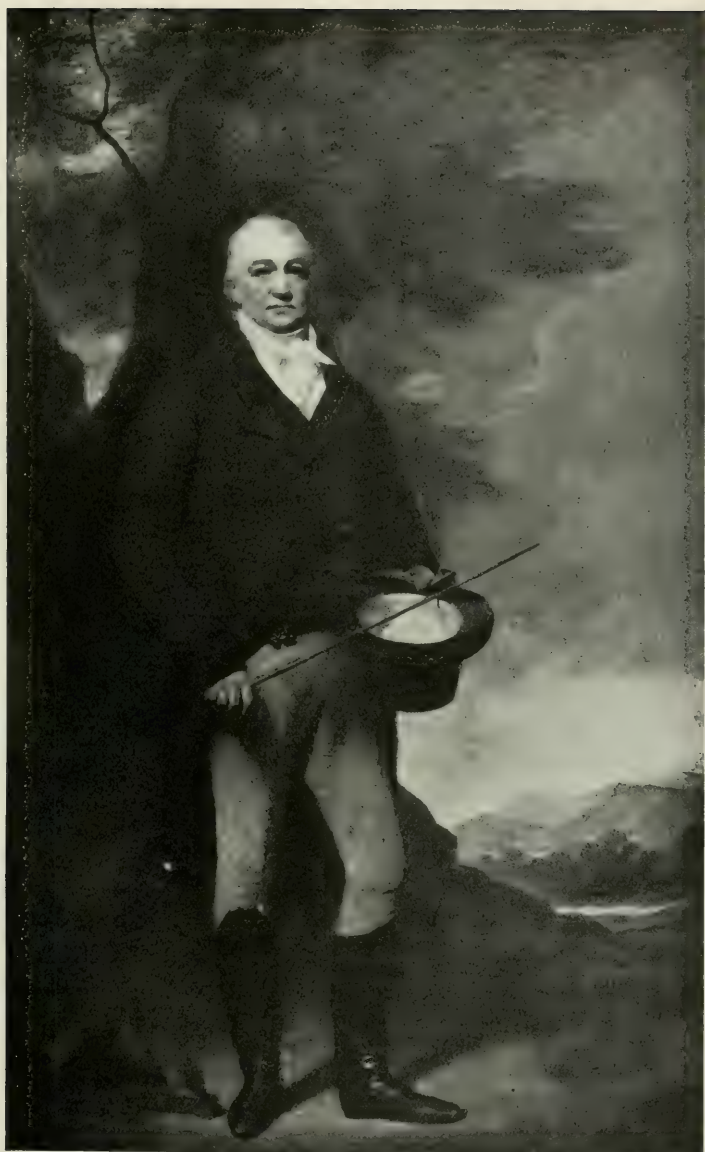
there, he paid a third visit to the Metropolis. He was

and, at the age of fifty-four, no doubt he acted wisely in electing to remain in Edinburgh. But the few weeks he spent in London were not without tangible result, and from this date his works show certain qualities which relate him more closely to his southern compeers. Already in the three-quarter-length of *Mrs. Kennedy of Dunure* (1811), and in the half-lengths of *The Earl and Countess of Wemyss* (1812), one feels that he is aiming at new ideals. There is, with the fuller brush, a softer handling, and the surface generally has more of the pulpy consistency of flesh. Not infrequently this is gained at the expense of that finer rendering of the structure which characterised the best work of the period immediately preceding. In *Mrs. Kennedy*, for example, the difference of the firmer and more mobile parts is insufficiently expressed, whilst in various male por-



BY SIR H. RAEBURN, R.A.

Mrs. Kennedy of Dunure, 1811, Edinburgh, M.P.



*(By permission of
Messrs. Sulley & Co.)*

"JOHN HARVEY OF CASTLE SEMPLE."
BY SIR HENRY RAEBURN, R.A.

traits of those years the more luscious brushing tends to grossness. But every now and again, when the subject interests him, Raeburn recovers himself, or even, in modern parlance, breaks his record. And there is evidence in some of those masterpieces that they have cost more than the usual half-dozen sittings. His own portrait (1815), and still more that of *Wardrop of Torbanehill*, show traces of repeated workings, the painting in both having much of the quality of the masters of the less direct methods. In these and many others which could be named, both of male and female sitters, there are passages rich and creamy as Gandy himself could have desired, combined with a surety of modelling which he has never surpassed. Sometimes, as in *Mrs. James Campbell*, the character seems achieved in a white heat, but oftener the Hals-like brushing is reserved for the costume, as if the painter, after the strain of grappling with the main interest, had let himself go on some bit of frilled cambric or buff vest. Has the Dutchman himself ever excelled that frill of the Hon. Mrs. Grant's?

The latest phase of his brushwork, "the smear with the blurred edge," which during this period gradually replaces the firmer modelling associated with his prime, is not always successfully used. In the blurring of contours and the fusion of the more pulpy flesh, something of his personal manner is lost, and when the oversoftness is accompanied, as in *John Wauchope*, with an insufficient observation of the cooler transition tones, a certain commonness results. This portrait, which has been spoken of as the Philip IV. of Raeburn's practice, has neither the vividly accented lights and shadows, with the complementary tones they induce, of *Lord Newton* and *Mrs. James Campbell*, nor the glamour and mystery of the less directly painted *Wardrop*. It is a something between the two which is less satisfactory than either. All is too rounded, too obvious. But if the phase has its partial failures, in such works as the last named where it is associated with all his finest qualities, in *Mrs. Irvine Boswell*, 1820, his Diploma picture, 1821, *Mrs. Stewart of Phyllisgill*, and others of his last year, it shows the master of the direct method invading, with no small success, the sphere of the process painter. Indeed, there was no falling away in the Scottish painter's work, and, if his portraits could be accurately tabulated, his last seven years—those by which he exceeded the three-score—would be found not the least prolific in notable achievement.

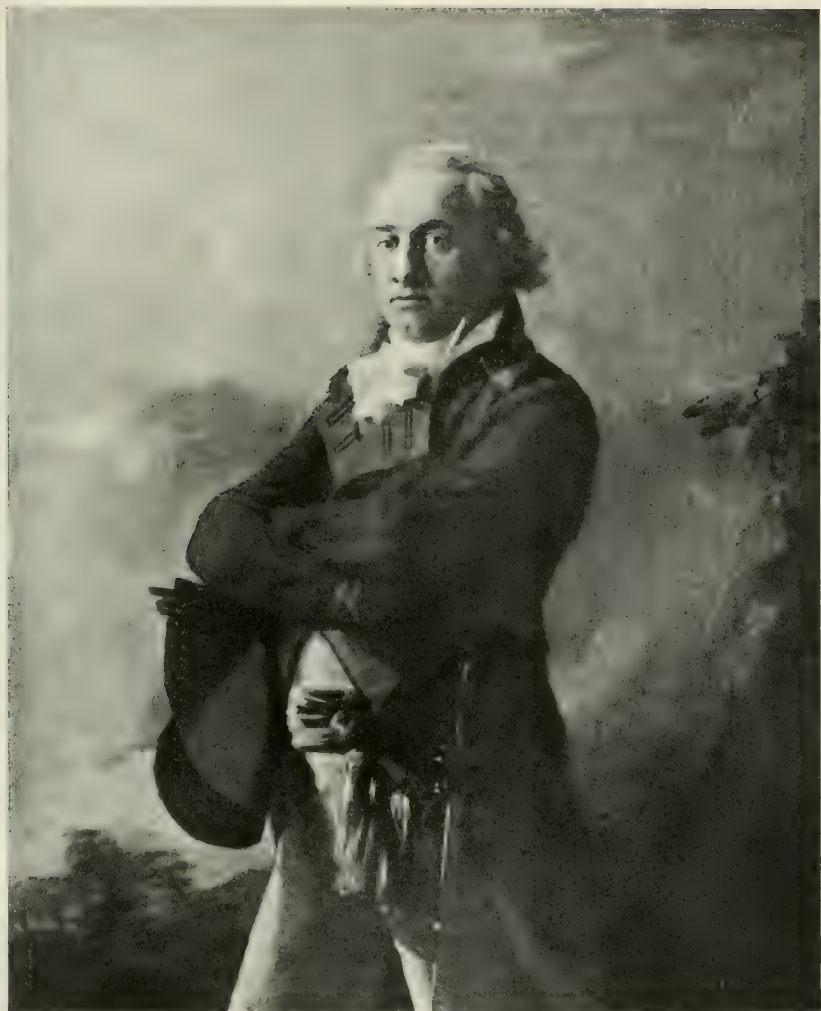
From causes already indicated Raeburn had not the influence on Scottish painting one might have expected from so strong a personality. Even the

portraitists bear only partially the impress of his technique. To him they owe the masculine breadth of treatment which distinguishes the stronger amongst them, and which saves even the less virile from triviality. But of his technique in its more restricted sense of handling, there is little trace, and to none of them would Stevenson's description of the methods followed in Carolus-Duran's studio be at all applicable. In this respect Raeburn's affinities are with a more recent school; for though he only touches, so to speak, that problem of true lighting—so triumphantly dealt with in the later works of Velasquez—on which the new technique is based, both in his manner of seeing and rendering the Scottish painter also is in advance of his time. Carolus-Duran's most gifted pupil has shown us what a brush stroke can accomplish when the searching analysis of the brain is backed by a hand responsive to its every perception and impulse. Something of the same spontaneity, with an analysis less subtle—as became his time—but with more of reticence, of quiet dignity, and what one may call geniality of outlook, characterises Raeburn's best work. It is mainly on this executant side that his technique associates him with the forerunners of direct painting and with its ablest modern exponents. On the other hand, with that counterfeit of true handling, with paint-slinging and its endless eccentricities of clotting and loading, so captivating to the half-educated, there is no affinity whatever. A certain sobriety and restraint characterise it throughout, for the hand so famed for its "fair, off-hand dexterity" * never outran the perceptions of eye and brain, or violated the dictates of truth and good taste.

Raeburn cannot be ranked amongst the great colourists; indeed, it would almost seem as if direct painting were incapable of attaining, in its fullest measure, that most fascinating quality of the painter's art—for even Velasquez can only in a restricted sense be called a colourist. Its merits lie in a different direction. The triumphs of the respective methods are appraised differently by the different temperaments, and this will probably continue to be the case. In the meantime, the exponents of the agile hand, the science of values, and true lighting are in the ascendant; but there are those who perceive in the works of the great dreamer of the Y, of Rubens and Reynolds and Gainsborough, and in the impassioned realism of the painter of *Sir Isumbras* and *Autumn Leaves*, charms not to be captured so.

W. D. MCK.

* *Life of Sir David Allan*, by Allan Cunningham, London, 1848, vol. v. p. 219.



*(In the Collection of
John A. Holms, Esq., Paisley)*

"CAPTAIN DAVID BURRELL"
BY SIR HENRY RAEBURN, R.A.



"MRS JAMES CAMPBELL" BY
SIR HENRY RALBURN, R.A.

*(In the Collection of
Lionel Murhead, Esq.)*



*(In the Collection of R. J. Stewart,
Esq., of Glasserton. Photo. Annan)*

"MRS. STEWART OF PHYSGILL"
BY SIR HENRY RAEBURN, R.A



MRS. FERGUSON OF TROCHRAIGNE."
BY MR. HENRY RAEBURN, R.A.

*(By permission of
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*(By permission of Norman
Forbes-Robertson, Esq.)*

"HON. MRS. GRANT OF KILGRASTON"
BY SIR HENRY RAE BURN, R.A.



MR. IRVING BOSWELL BY
SIR HENRY RAEBURN, R.A.

*An impression of the original painting,
now in the possession of the National
Portrait Gallery, London.*

Franz Courtens, Flemish Painter

A FLEMISH PAINTER: FRANZ COURTENS. BY FERNAND KHNOPFF.

Two well-defined tendencies may be noted in the present progress of the Belgian Landscape School. On the one hand we find a striving towards novelty in the observation of the phenomena of light, and in the study of the processes of representation. The artists forming this group are akin to the French painters; their experiments are sometimes extravagant. Their chief is Emile Claus.

On the other hand one may observe a respect for definite pictorial traditions, and the employment of processes which have been well tried, and, in their certainty, lead at times to commercialism. The artists of this group are allied to the Dutch School, and their head is Franz Courtens.

The art of Emile Claus was considered some time ago in *THE STUDIO* by M. Gabriel Mourey, who devoted a very interesting article to the subject; thus it is the more fitting that the readers of this magazine should now be made acquainted with the work of Franz Courtens, who has lately been feted with extraordinary enthusiasm in his native town.

François Edouard Marie (known as Franz) Courtens was born on the 4th of February, 1854, at Termonde, a little town in Eastern Flanders,

situated on the right bank of the Scheldt, at the mouth of the Dendre, nearly equidistant from Ghent and Antwerp.

The town, once so flourishing, but now without any trade of importance, is very picturesque. The country is flat, but the river, in changing its course, has formed vast "polders" extending to the east and to the west; thus the atmosphere is saturated with moisture. "Here," it has been said, "one sees a town wherein all is colour, with surroundings which are all colour too. Here is a spectacle of nature eminently calculated to develop the instincts of a colourist such as the Master in question—a brilliant painter, disposed to see the sumptuous side of everything."

The portrait of Franz Courtens has been very accurately and brilliantly limned by M. J. du Jardin in "*L'Art Flamand*." "The man," he writes, "is of ordinary build, and his manner reveals a temperament cold and nervous. His pointed beard gives him a sort of sly appearance, accentuated by his glance, which is keen and sparkling, restless and inquisitive. And yet this curious physiognomy betrays at once an indomitable energy, which becomes the more characteristic from the fact that while the speech of Franz Courtens is French of a sort, it is mingled with Flemish—the accent of the soil—and with a volubility and a deliberate exaggeration of language



"DANS LA FORÊT"

BY FRANZ COURTENS

Franz Courtens, Flemish Painter

and gesture so marked that the master's short pipe—his inseparable companion—is almost always out."

In what is he most keenly interested? In painting, of course. But he is not much inclined to long dissertations. Very curtly he emits his ideas by displaying his canvases one by one before his interlocutor. His works, even the most important, are hurriedly inspected; the artist and his factotum, "Jef," throw them aside in one direction or another, giving one the barest time to see them; and when they are all gone the visitor feels that there must be more somewhere—in the studio, in the hall, in the drawing-room, even in the garret. Then, as though quite worn out—as he might well be with less exercise—when peradventure his visitor chances to be agreeable, which is always the case, seeing that the master is careful to exclude the bore, will come the command: "Jef, go and fetch a bottle of champagne," and we drink the wine as rapidly as we had seen the pictures; and we talk—or, rather, Franz Courtens talks—no longer of his feverish painting, but of the miscarriage of justice of which he declares himself to be the victim; of the off-hand way in which artists are treated in Belgium; of the successes he has won abroad; of his connections with foreign Courts—especially the little German Courts; of the decorations bestowed upon him (quite unimportant things, to his mind); of the superb, astounding, colossal sales he has had in Germany, England and France.

From his childhood he was attracted by the pleasure of drawing and painting. His father was somewhat uneasy about this distraction, which the mother, on the other hand, quietly encouraged. About this period the two excellent landscape painters, Jacques Rosseels and Isidore Meyers, were acting as professors at the Academy of Fine Arts at Termonde, and young Courtens obtained permission to attend the Sunday class only. In a very short time his

parents found themselves unable to repress him further, and they decided to let him go entirely in the direction of his favourite study. But there came a day when the father, on the death of one of his sons who had been his chief help in the business, found it necessary to replace him. Thereupon he summoned young Franz, and told him it was time he devoted himself to serious things and gave up "the pleasures of the chase." The "chase," to the paternal mind, meant the visits of his little son to the country, whither, painter's kit in hand, he would betake himself, and, face to face with Nature, obstinately demand from her the secrets of light and the means whereby to fix that light on his canvas. Franz made no reply, but his mind was made up on the spot. Packing his bag immediately, he borrowed twenty francs from a friend, and



"LE REPOS DE LA TRAILLE."

FROM A CHARCOAL DRAWING
BY FRANZ COURTENS



"MATIN, NOVEMBRE."
FROM THE OIL PAINTING BY
FRANZ COURTENS.



"LE RETOUR DU SALUT"
BY FRANZ COURTENS

Franz Courtens, *Flemish Painter*

started for Brussels, wherein he had never set foot. Then began the hard, almost desperate, struggle for existence.

A garret in some sort of house at the end of an avenue in the outskirts was his first abode, where he cooked his own humble meals. But he set to work bravely, and, by a lucky chance, made the acquaintance of Stacquet, the water-colourist, who bought his first picture. Soon after another was sold at the Cercle Artistique for twelve hundred francs, which meant a fortune! Thereupon Courtens left his hovel, and set up in a real *atelier* in Brussels. This was a rather bold step for a young painter with no resources beyond the products of his brush, *plus* a fixed determination to strike an independent line of art for himself. But he was not long in making himself known. At the Ghent Salon of 1874 he exhibited a canvas, described in the catalogue as *Bords de Canal*, which gave him some encouragement. His fine virtuosity and his brilliant colouring were gladly recognised. Nevertheless it was not till the

Brussels Salon of 1884, where he exhibited *La Sortie de l'Office* (now the property of the Brussels Gallery) and *Les Barques à moulins*, that he won celebrity. A few years later, at the Paris Universal Exhibition of 1889, he won his apotheosis in the shape of a *première médaille*, this honour being confirmed soon after by other similar distinctions at other important artistic tourneys, notably that of the Brussels Universal Exhibition of 1897.

One of the master's best works seen at this Exhibition has been thus described in the "*Revue de l'Art Ancien et Moderne*" by M. Fierens-Gevaert:—

"In his *Neige*, a work of fairly large dimensions, representing a glade fringed by beeches and elms, Courtens has recovered all the best of his qualities. Complete grasp of the great decorative harmonies, suppleness of technique—now vigorous, as in the handling of the tree trunks, now delicate as possible in the bluish transparency of the bare branches—perfect exactitude in the difficult matter of harmonising the relative parts in a white sym-



"LES VIEILLES DE SCHIEDAM"

BY FRANZ COURTENS



"DANS L'ÉTABLE."
FROM A CHARCOAL DRAWING
BY FRANZ COURTENS.

Franz Courtens, Flemish Painter



"TEMPS GRIS SUR L'ESCAUT"

BY FRANZ COURTENS

phony of this sort—everything in this masterly canvas proclaims the skilled hand, the certain instinct of the born landscapist, and it is certainly a long time since we have been given the opportunity of admiring a piece of work so free and so rich in its savour."

Success such as this having been won, it followed of course that pupils and imitators, both numerous and respectful, made haste to follow in the master's steps. Some of them were quite remarkable people, the best being MM. Apol, Blicq, Gilsoul, Gorus, Merckaert, and young Herman Courtens, whose success gave great delight to his father. But how far behind Franz Courtens leaves them all! While a few among them succeeded in acquiring, under his direction, certain technical qualities and some ability in the *mise-en-page*—the presentment of their efforts—not one can be really compared with him. Not one of them in the conception of his works suggests that feeling of power and grandeur which characterises the author of the *Pluie d'Or*; not one of them contrives to master the manipulation of his material with the ease and vigour of him who painted the *Barques à moules*.

FERNAND KHNOPFF.



BUST

(See next article)

BY P. S. KRÖYER

P. S. Krøyer, Danish Painter

A DANISH PAINTER: PETER SEVERIN KRØYER. BY GEORG BROCHNER.

LIKE several other famous Danes, Peter Severin Krøyer first saw the light in Norway. Born in 1851, in the small town of Stavanger, he came to Denmark as a child, and the latter country boasts few truer sons than the subject of this sketch—the Danish painter, undoubtedly, whose name is most widely known, and who has done most towards making known to the world at large the art of his country.

Krøyer was born under a lucky star and the gods have always dealt kindly with him. The French saying, "*L'art c'est la guerre*," which presumably is meant to be taken in more senses than one, and the truth of which, generally speaking, will be readily admitted, has little application to this painter, both as regards the outer circumstances of his career and his inner life as an artist. His eminent gifts soon found not only adequate and convenient methods of expression, but also met with due and early appreciation, and both his liking and his talent for drawing demonstrated themselves at such an early age that even at nine he was able to do things good enough to be engraved in a scientific monograph on certain species of cray-fish, published by his adopted father, the zoologist, Professor H. N. Krøyer. The boy was placed under the tutorship of an experienced master and afterwards frequented the technical institute, whence, at the age of thirteen, he went to the academy, where he studied for four years. His drawings, both of the fish and of other subjects, foreshadow his subsequent brilliant career; in fact he had some trouble in holding his own among one or two fellow-students.

At the academy great attention was paid to accurate drawing, and the training Krøyer received in this direction has no doubt stood him in excellent place in after years. When barely twenty years old he exhibited his first picture at the Royal Academy, Copenhagen, a portrait, as were most of his early efforts, several of which attracted much attention.

In 1877 Krøyer went abroad, staying away for about four years. First visiting Belgium and Holland, he proceeded from there to Paris, during the winter working in Bonnat's studio. From Paris Krøyer went to Spain, where he became greatly impressed by the art of Velasquez. The following winter he again sought Bonnat's guidance, spent the summer in France and the winter in Italy, eventually returning to Denmark in 1881. Since then Krøyer has been domiciled in the latter country (becoming naturalised in the year



SELF-PORTRAIT

(Painted in the Academy, Copenhagen)

BY P. S. KRØYER

P. S. Krøyer, Danish Painter



"AN EVENING GOSSIP"

BY P. S. KRØYER

1889), where he boasts two delightful residences, one in Copenhagen and one, his summer home, at the Skaw. Like his famous Swedish *confrère*, Anders Zorn, however, he is somewhat cosmopolitan in his tastes, often visiting foreign countries, more especially France and Italy, a certain restlessness at times seeming to take possession of him.

Two things at once strike one in connection with this painter: his absolute mastery of his material, be it oil or water-colour, charcoal or pastel, and his marked preference for depicting the men and women, the scenes and scenery, with whom and with which the ordinary flow of life brings him in contact, but the beauties of which he views with the susceptible eye of a true artist and with the quick and discerning glance of a keen observer. Imaginative subjects have never much appealed to Krøyer, less and less as time went on, and the natural limitations to the scope of his work are more temperamental than technical, more mental than manual. Technical difficulties in fact do not seem to exist for him, and he has perhaps a happier hand than any of his contemporaries—wonderfully sure and wonderfully quick. As Krøyer once in

after-life said to one of his old professors from the academy: "I assure you, professor, I seem simply able to breathe my pictures on to the canvas."

Although the incidental always has possessed a distinct attraction for Krøyer, and although his *forte* is not to be found in the *composing* of a picture, he is simply eminent in *arranging*, always in perfect harmony with the subject before him, whether he wishes to render the careless grace of a child or the serene dignity of an assembly of celebrities. Krøyer, who is the best of comrades, has given to the world a number of enchanting studies and sketches of Danish artists and artist life, at the same time that he has painted several huge monumental canvases portraying large bodies of men. He is altogether an admirable portrayer, more especially perhaps by his gift of grasping telling and characteristic traits and of conveying them to the canvas or the paper, than by trying to fathom the very depths of his sitter's mental physiognomy. His portraits however seem to live, which according to a certain ancient Italian authority on art is praise indeed, but whilst some of the old masters might paint for years on the same portrait, Krøyer "knocks

P. S. Krøyer, Danish Painter

off" (forgive the expression) the most admirable likeness in half-an-hour, literally. For instance, he did three portraits (in pencil) of the late Sophus Schandorph, the celebrated Danish novelist, and all three were done the same evening, each within thirty minutes; and the same with the sketches of Vibeke, his fair little daughter, and of his charming wife, both of whom have furnished Krøyer with a number of exquisite *motifs*. Even in oils he is able to arrest the abrupt turn of the head and the quick inquisitive glance of the child, or the blended reflex of day and artificial light on shot silk of diverse colours. He has from his youth had a keenly appreciative eye for the effects of artificial light, be it in a salon or in a smithy, and of the atmosphere, indoors and out, few know better than Krøyer how to saturate a space with air, or steep an outdoor scene in sunny mist.

Strangely enough this genial artist, in whose work and tastes a lyric temperament is often allowed to assert itself, at times reveals a tendency for not taking his models quite seriously, for looking at them through slightly ironical glasses. His well-known picture of a number of merchants of the Copenhagen Exchange is often mentioned as an

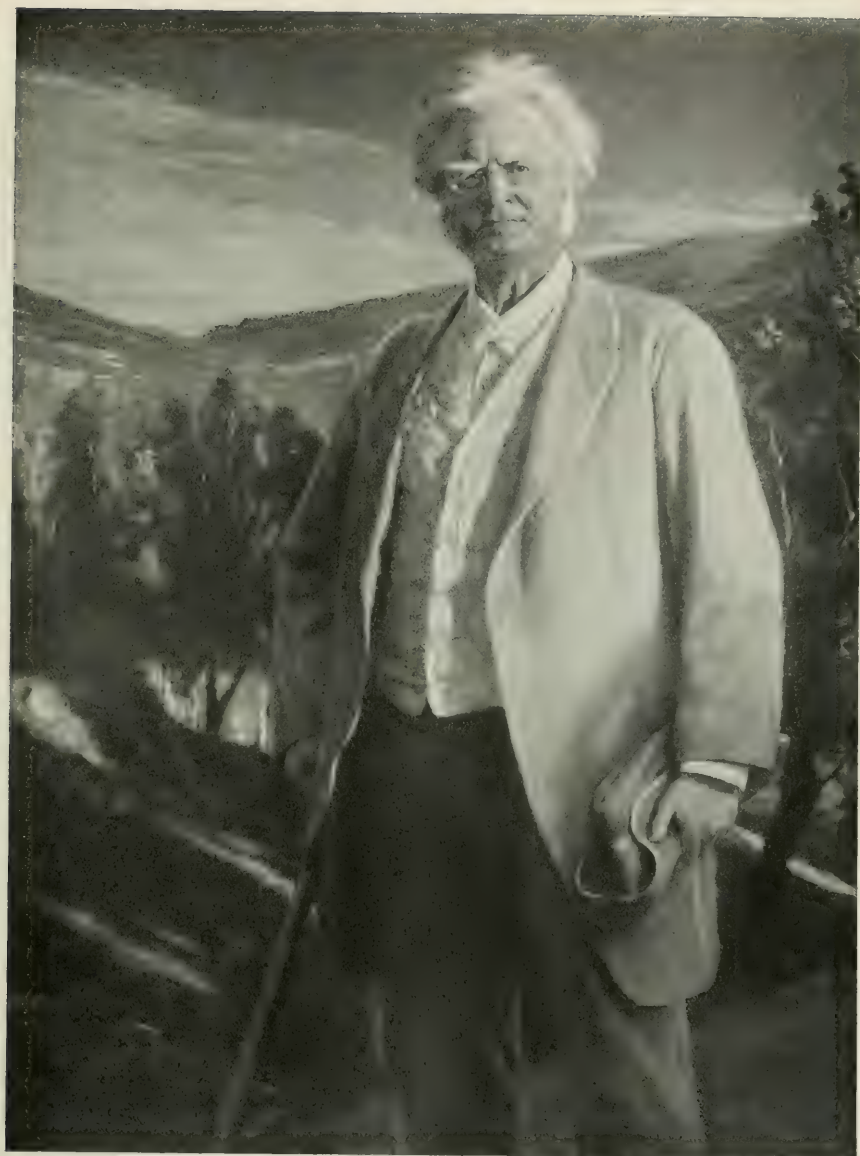
instance of this. But perhaps the almost imperceptible satire with which he has depicted the majority of these gentlemen is only intended to further enhance the personality of the central figure, an eminent financier, whom Krøyer has portrayed with all the deference due to his genius and integrity.

On the other hand, the large picture representing a lecture before the Danish Society of Science is imbued with an almost solemn dignity. The grouping is excellent, the likenesses capital, the diffusion of the light from the huge chandeliers done with the utmost skill. Surely one rarely sees so many admirably individualised portraits on one canvas, in addition to which the bearing of the whole picture is most complete and harmonious. This, perhaps, is one of Krøyer's greatest gifts: the power to endow a figure or a number of figures with an unmistakable, a perfect individuality. Thus, in his picture (one of his best, I consider) of the committee of a French exhibition in Copenhagen, many of the likenesses are almost ideal, and so full of life and verve that one feels quite instinctively that it is an assembly of prominent Frenchmen. How easy and naturally



"THE MERCHANTS OF THE COPENHAGEN EXCHANGE"

BY P. S. KRØYER



PORTRAIT OF BJÖRNSTJERNE
BJÖRNSON. BY P. S. KRÖYER

P. S. Krøyer, Danish Painter

they sit at the table, how illusionary the blending of the double light, and what an indescribable festivity pervades the entire scene!

Krøyer has perpetuated a number of interesting gatherings and functions, amongst them the crowded dinner table at hospitable Aulestad, Bjørnstjerne Bjørnson's home on the Gaus Valley, and others. Mme. Bjørnson did not exactly think it necessary to display her ear-trumpet, but Krøyer, thinking it quite belonged to her, and that it would not quite be she without it, insisted upon depicting her with it. From the same date hails the striking portrait of Bjørnstjerne Bjørnson, the great Norseman standing out like a chieftain against the picturesque slopes that surround his home. Bjørnson has been painted times innumerable—five or six times by von Lenbach, for instance—but Krøyer's powerful picture ranks high amongst them all.

Although there have been no sudden revolutionary changes in Krøyer's methods of painting, his artistic career has by no means been void of evolution; quite the contrary. Ease and freedom and lightness of touch by degrees got the better of his more stringent, academic methods, the outcome of repeated study in one of the most famous of Parisian studios; and the somewhat dark and

sombre hues which are noticeable in some of his earlier efforts, gave way to lighter and airier tones, at one time carried almost to excess; and in the same way, while at one time bidding fair to become a pronounced realist, he has little by little allowed his lyric temperament to prevail: many of his pictures, from the Skaw more especially, having over them an almost romantic mood. In much a child of Danish naturalism, Krøyer's open sense of the beautiful and his joyous conception of the picturesque, wherever his susceptible eye meets it, bestows upon most of his work a peculiar charm, as, for instance, his many sketches and pictures of Skaw fishermen. There is a beauty over many of these figures which it is difficult to define, but which never fails to impress and delight. Without violating that naturalism which he has never quite forsaken, his happy hand gives to half-pronounced and intermediate shades and tones a suave and subtle mellowness which is simply a feast to the eye.

What seems more and more to have become a favourite style with Krøyer are his big cartoons, done with charcoal and one or more coloured chalks; in this way he has made a number of admirable sketches, full of life and verve, portraits,



"BJØRNSTJERNE BJØRNSEN'S DINING ROOM AT AULESTAD," OIL-PAINT

BY P. S. KRØYER



"VIBEKE, THE ARTIST'S DAUGHTER"
FROM WATER-COLOUR SKETCHES
BY P. S. KRÖYER

P. S. Krøyer, Danish Painter

groups, flowers in a vase, toilers at work, all marked by his inimitable freedom and ease of touch, which, for instance, can make a creeper in bloom simply flow over a gateway or the rays of the sun dance over the waves.

Krøyer is also a gifted sculptor (see p. 31), which almost goes without saying, considering the way he moulds and models the human face in his pictures without resorting to perceptibly harder or darker shades, light against light, pink flesh against pink flesh. He is also an etcher of distinct merit.

In Krøyer's art, as in that of most painters, some efforts stand out as milestones marking different stages or work of exceptional virtue, and a brief mention of a few of them might appropriately bring these notes to a close. Krøyer, as already mentioned, made his *début* with portraits and studies of heads; he has, amongst others, painted a number of self-portraits from different periods of his life. A picture of the *Hornbæk Smithy* (1873) demonstrated his early liking for "light" effects, the red glow from the furnace on the men and the surroundings being rendered with extreme cleverness. Before leaving for abroad he painted one of his few imagi-

native pictures, *Daphnis and Chloë*, charming enough in design and well modelled, but on account of its darker tones difficult to reconcile with Krøyer's later work. In 1879 he sold a scene of Spanish life to the Danish National Gallery (which has since secured a number of his pictures, although some of his best work has gone elsewhere), and within another twelve months he painted a highly interesting picture, *Italian Village Hatters*, the swarthy figures and the effect of the light in the dark, dingy workshop being done with consummate skill. This work attracted a great deal of attention, getting its author medals both in Paris and at home. Widely different from the latter is a large canvas, *Fishermen on the Skaw Shore: late Summer Evening* (1884), bought by the Danish National Gallery and altogether an admirable painting, possessing many of the virtues which have tended to make Krøyer famous. The Stockholm National Gallery has a picture with the same *motif* in pastel, which medium so well befits its delicate hues. The following year another large canvas was completed, the foundry of a big Copenhagen shipyard, the fire and molten iron and steam and mist of which would have baffled most of his





"BOYS BATHING IN THE
SKAW." BY P. S. KRÖYER



"OCTOBER ON THE MOUNTAINS"

BY CARLO FORNARA

brethren, much as they no doubt appealed to Krøyer. Two years later he painted *Music in the Studio* (the Norwegian National Gallery), and from 1888 hails the picture of the French committee already referred to. The Copenhagen Exchange picture is from 1895, and that of a lecture before the Society of Science from 1897.

Needless to add that Krøyer, who has been a frequent exhibitor in Paris and at large international exhibitions, has had honours and distinctions showered upon him.

G. B.

AN ITALIAN "LUMINIST":
CARLO FORNARA. BY
ALFREDO MELANI.

For some time past Italy has been on the high-road leading to artistic rejuvenation. Painting and sculpture alike are waking up; decorative art is, not without difficulty, endeavouring to discover new horizons; architecture alone reveals itself unprepared for the new life which should form its environment. The national monument to Victor



"GREAT LOW ALPS"

BY CARLO FORNARA



"D'APRÈS UNE LÉGENDE DES ALPES"

BY CARLO FORNARA

Emmanuel, which for years past was to be erected in Rome, is the unhappy index of the architectural condition of the Peninsula. Painters and sculptors have the upper hand in Italy to-day; thus, there is no extreme difficulty in finding a painter capable of interesting the man of taste.

Here, for example, is Carlo Fornara, a "luminist" of the extremest kind, who, while reviving memories of Giovanni Segantini, is a thinking artist, capable perhaps, even without the aid of Segantini, of fighting his way in such a manner as to suggest a resemblance to the greatest master of Italian landscape.

Before writing these notes I asked and obtained an interview with M. Fornara, and I convinced myself of that which I now state

This young painter, far from being a mere votary of beauty, is a creator thereof, regarding it with his own eyes, mentally alert and "live."

Himself a mountain dweller, Fornara paints the mountain and the countryside; and, although quite a young man, is qualified to analyse his own soul and his own art.

From 1884 to 1889 he studied at the School of Fine Arts at S. Maria Maggiore, chief town of the Valley of Ossola. At that time the school was con-

ducted by Enrico Cavalli, an artist, unrecognised but full of talent, who had lived in France, and studied at Lyons under Guichard, the great colourist and pupil of Eugène Delacroix, likewise the friend of the most eminent masters of the 1830 school. At that date Lyons boasted a most remarkable artistic circle, in constant touch with any revival started in the great art centre, Paris. Two masters of landscape, less famous than they had every right to be, were Vernay and Carrand, whose works, in brilliant colours, made a deep impression on Fornara when he visited Lyons in 1894. Vernay was then dead—he died in poverty and obscurity—while Carrand lived on, thanks to the help of his daughter, a laundress!

Cavalli's art was shaped in these surroundings, in the midst of a movement which was bound to have a real influence on his mind; and if the Franco-German war of 1870 had not intervened to upset the country it is possible that Cavalli would not have found himself at S. Maria as the teacher of Fornara. It should be added that before returning to Italy Cavalli went to Marseilles, where he made the acquaintance of the remarkable colour-symphonist, Monticelli, who also was endeavouring to get out of the way of the war. Cavalli became closely

Carlo Fornara, Italian "Luminist"

associated with the master, and by this means still further strengthened himself in the mysteries of colour. And of this school of painting it was destined that Carlo Fornara should by-and-by become one of the most successful representatives.

Thus our artist owes his early education to Cavalli, and, indirectly, to France. From the same source sprang the art of Segantini, as the "Segantinian" paintings abundantly reveal. This might indicate that, without knowing it, Fornara became initiated into "Segantinism"; for after his first meetings with Cavalli Fornara showed himself greatly interested in the powerful phenomena of light. M. Fornara, however, is a calculating reproducer of the phenomena of light. While recalling his master, Cavalli, he endeavours to take into account all the luminous "accidents" which animate his canvases, and he will talk of the gradations of light with a certainty of expression which is quite surprising to his hearers. "The painter," remarked Fornara to me, "should proceed like the sculptor, with this difference, that the former

needs clay for his productions, while the latter demands light."

In 1889 Fornara abandoned the Cavalli school, feeling the need of absolute meditation in the presence of nature itself. Thanks to his fine equipment, he succeeded in making a most satisfactory first appearance at the Milan Exhibition in 1891. He was about twenty at the time, and here for the first time saw the work of Segantini, who exhibited a *Cow in a Yard* and the *Two Mothers*. On the mind of Fornara these two pictures produced as it were the impression of a dream realised, for the young painter's ideas found their complete form in the works produced by Segantini.

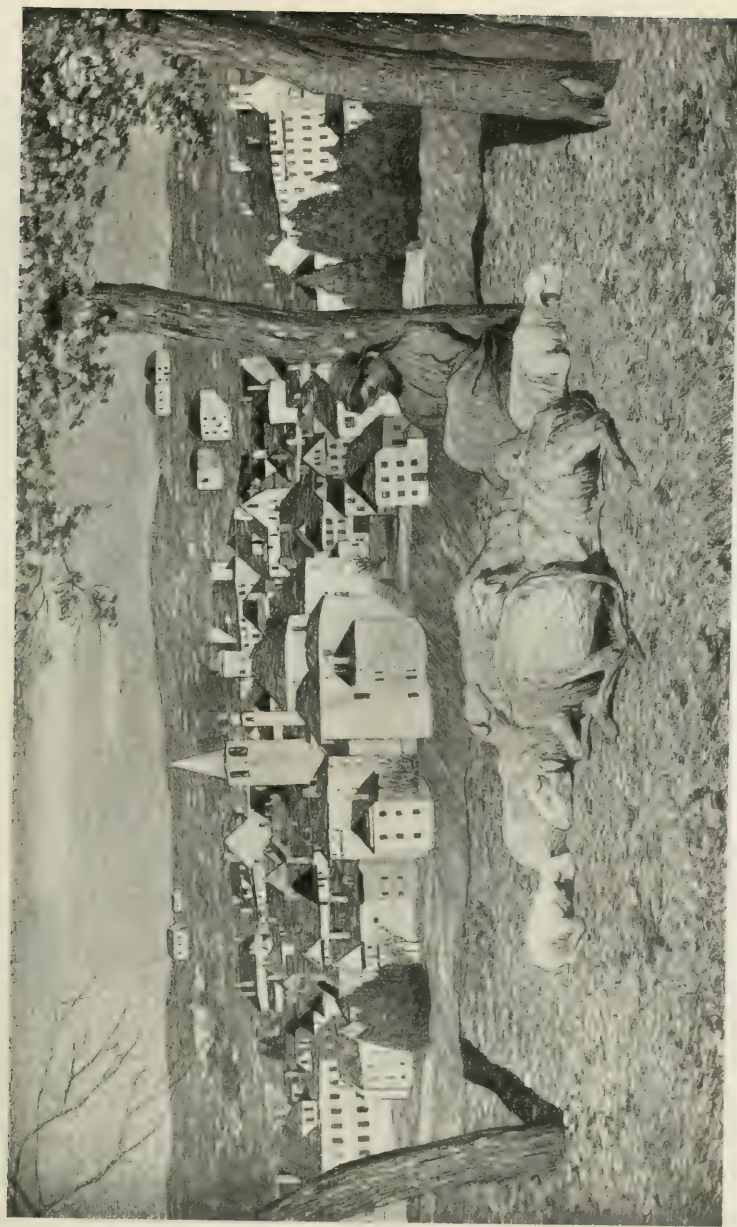
Fornara at once had the conviction that the superiority of the Segantinian paintings over all others in the "Triennial" was derived from the "divisionist" technique, which he loved beyond all others. Of this method Fornara is now the main supporter in Italy.

It is to be remarked that the "divisionism" or "luminism" of Fornara is filamentous, or thready,



"THE CHURCH OF S. GIUSEPPE"

BY CARLO FORNARA



"MIDI D'HIVER." BY
CARLO FORNARA

Carlo Fornara, Italian "Luminist"



"EN FLEIN AIR"

BY CARLO FORNARA

and this gives his paintings an aspect different from that of the "pointillistes." The style is indeed that of Segantini and of Gaetano Previati.

"Was it not perfectly natural, the adoption of this particular application of colour on the part of a painter who strove to achieve energetic and luminous painting?" asked Fornara, half-replying to those who were trying to set him down as a deliberate derivative of Segantini. And did not Segantini, too, rejoice in admiring J. F. Millet? Moreover, at the time when Fornara and Segantini met, the latter was not esteemed as he has been since. On the contrary, and especially in Milan he had many fierce enemies—this in the place where even the sun of Tranquillo Cremona, Mosè Bianchi, and Giuseppe Grandi had not succeeded in enlightening public perception.

Since his first acquaintance with the "Segantinian" canvases till the present day Fornara has continued his researches. In 1907 he was criticised in Turin by Antonio Fontanesi. At that period the

delicate beauty of this artist's work (to which M. Calderini, his disciple, devoted a volume, the very apotheosis of a poet's soul) induced Fornara to do a series of little pictures, mysterious hymns dedicated to the light, inspired by his valleys, or Chopinesque melodies—nocturnes and twilight songs, indicating the sweet repose of a soul which from time to time awakes from the shadows to the lyrics of the sunlight in "luminous" or "divisionist" works of the most advanced kind.

So, from sadness to strident laughter, the spirit of Fornara continues to seek

out beauty, and guides us to those luminous sights of nature which the painter, with his love of his native valleys, continues to interrogate with enthusiasm, while cultivating his mind by reading the most modern and the most suggestive authors, from J. K. Huysmans to John Ruskin. He lives in his valley, and the Valle d'Ossola beholds in him its own poet, full of *verve* and sincerity.

ALFREDO MELANI.



"AUTUMN"

BY CARLO FORNARA



MR. REX VICAT COLE'S STUDIO AT KING'S COLLEGE ART SCHOOL FOR LADIES

THE STUDY OF TREE FORMS.

THE study of the growth and structure of different trees is just as important as is a thorough understanding of the anatomical construction of the human body to the figure painter. Yet comparatively few men who devote themselves to the record of open-air subjects have more than a general acquaintance with the characteristic features of the trees which it is their business to paint in picture after picture. They are, for the most part, content to trust to a kind of broad impression of what they see and to slur over the details about which, for want of closer study, they are more or less uncertain; and as a consequence they make at times mistakes which are not entirely excusable. There is a kind of practical protest against mistakes of this character in such studies as are reproduced here from the drawings of Mr. Rex Vicat Cole, studies which in their exhaustive analysis and intimate observation show decisively how much there is to be learned about varieties of tree-form,

and how a knowledge of details will assist the student to make convincing his records of large effects. Mr. Vicat Cole has taken up his subject partly, perhaps, in the spirit of the botanist, but he has carried it through with a purely artistic intention; and if he gives botanical detail, he shows also how this detail can be made pictorially useful without being spoiled by any touch of scientific pedantry. His drawings, as technical efforts, have an exquisiteness which can be frankly admired, and concerning their value as instructive illustrations of things seen there can be no question. His experience as a professor in the Kensington branch of King's College has no doubt shown him the need for such definitely intelligible object lessons, and he has set to work in the right way to supply this need for the benefit, not only of the students under his direction, but of all open-air painters as well. Artists who put so efficiently on record the results of their patient investigation of nature do a very real service to art and add much to the stock of information at the disposal of those who come after them.

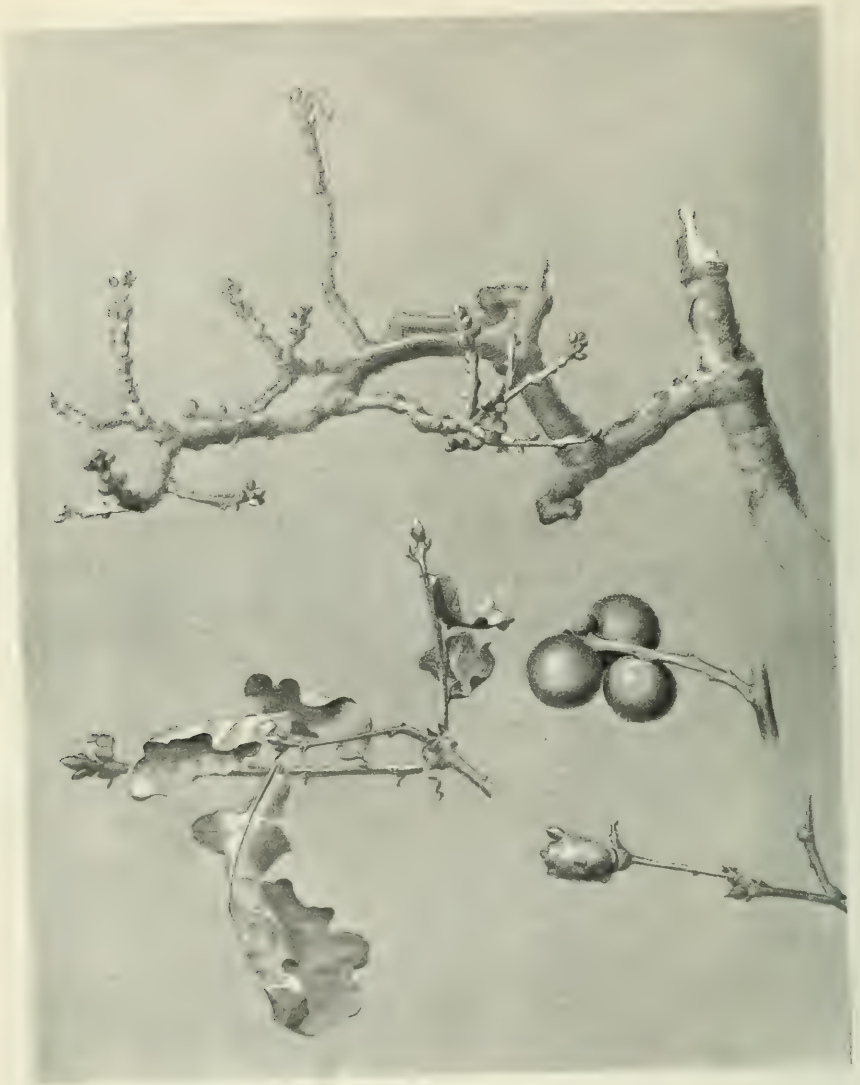
A. L. B.



STUDY OF OAK TWIGS IN SPRING
BY REX VICAT COLE



STUDY OF OAK LEAVES AND
ACORNS. BY REX VICAT COLE



STUDY OF OAK LEAVES IN
WINTER BY REX VICAT COLE

The Study of Tree Forms



STUDY OF BUDDING OAK LEAVES

BY REX VICAT COLE



STUDY OF OAK FOLIAGE

BY REX VICAT COLE



THE OAK TREE. FROM A PENCIL
DRAWING BY REX VICAT COLE

Recent Designs in Domestic Architecture



PLAN OF HOUSE AT HASBRO', NORFOLK

C. E. MALLOWS, F.R.I.B.A., ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

THE two illustrations on this page are from a sketch and plan by Mr. C. E. Mallows, F.R.I.B.A., of a house at Hasbro' or Happisburgh to be built in the traditional Norfolk manner in flint and portland cement, with roofing tiles laid flat in cement for the window heads. The roof will be covered with reed thatching, or "theking," to use the old Norfolk term. The site of this house is on an estate belonging to

the Lord of the Manor, who has commissioned Mr. Mallows to design him what, for want of a better term, can be called a Garden Village by the Sea. The aim will be to re-create, as far as possible, the interest and charm of a typical Norfolk village, and the whole scheme, both in its general conception and in the matter of the design of each house (they will all vary in plan and composition), has been very carefully studied to secure that result. The village as it exists to-day is one of quite unusual interest, and possesses already several very delightful and typical examples of the old traditional Norfolk



HOUSE AT HASBRO', NORFOLK

C. E. MALLOWS, F.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture



PLAN OF HOUSE AT BEACONSFIELD

P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

manner of building, both in the cottages and the larger houses. The desire is to retain and extend this picturesque quality, and in this way create what will be a unique seaside village. The design is grouped around the very beautiful fifteenth-century church, the tower of which is amongst the finest in Norfolk. This tower will, in fact, form the focal point of the main road entering Happisburgh from North Walsham, and all the other new roads have been carefully arranged in relation to it.

The house at Beaconsfield of which illustrations are here given of exterior and interior, has been erected from the designs of Mr. P. Morley Horder, F.R.I.B.A., on a site near the station on land which was cut up into the usual builder's plots. Two sites were purchased on the main road to mark off the property from small houses in the vicinity, and, in order to further secure privacy, the house has been set back towards a new road which has been laid out. The main



HOUSE AT BEACONSFIELD

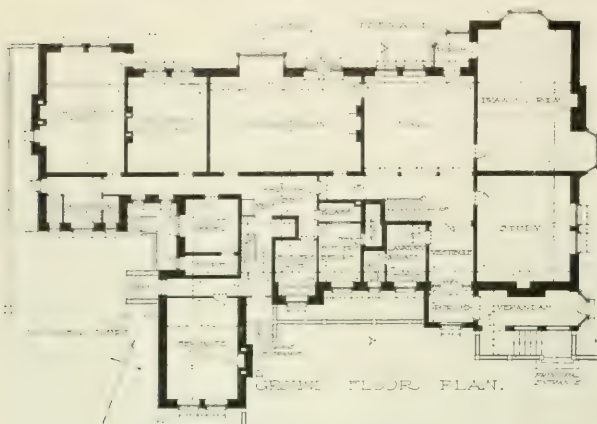
P. MORLEY HORDER, F.R.I.B.A., ARCHITECT



HOUSE AT BEACNSFIELD: LIVING ROOM AND HALL

P. MORLEY HORDER, F.R.I.B.A., ARCHITECT

Recent Designs in Domestic Architecture



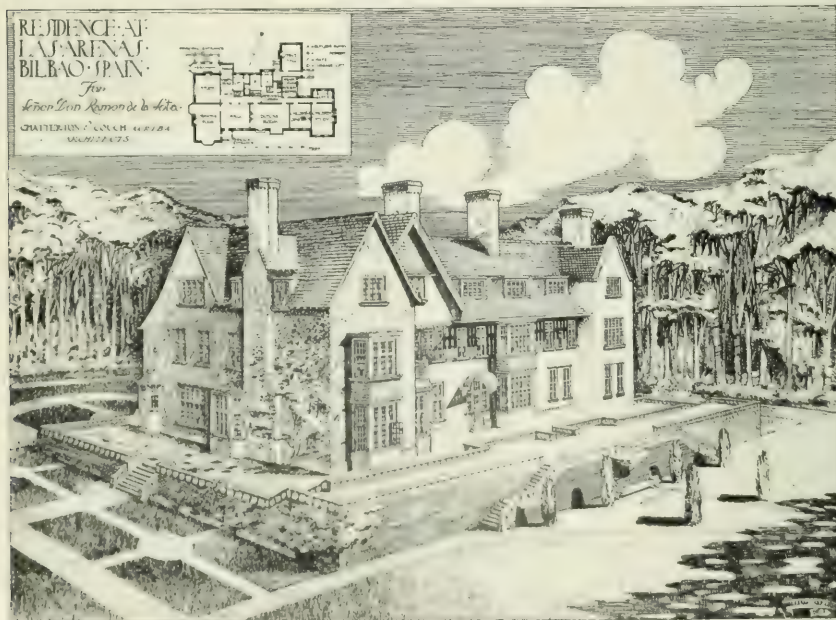
PLAN OF HOUSE AT BILBAO, SPAIN

CHATTERTON & COUCH, ARCHITECTS

entrance has been made on the north side from an old road leading to a fine old farm and orchard. The plan explains itself. A good-sized entrance hall leads through folding-doors to a large living

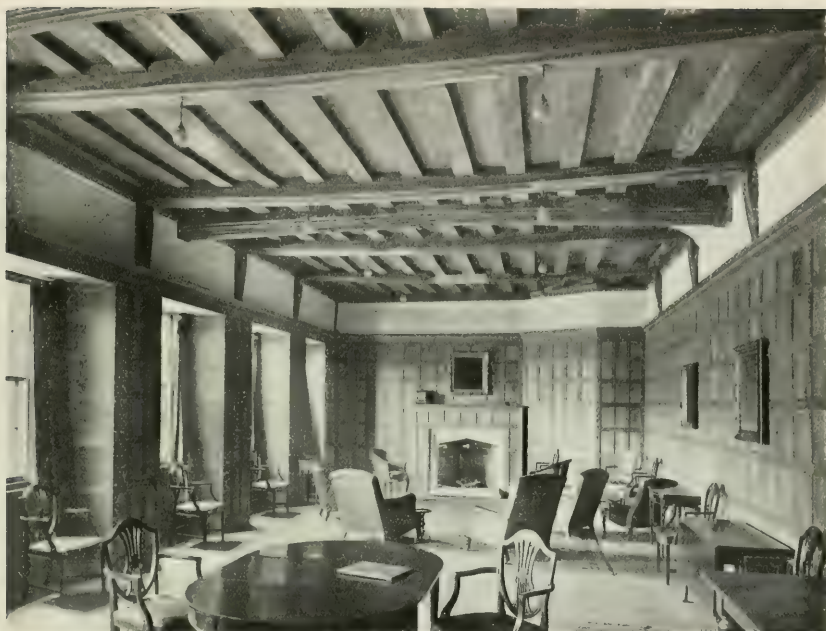
room with a deep bay looking out on to a formal garden on the south. The dining-room has a south window looking right along a loggia and pergola to a small summer-house at the end. The interior is finished with simple panelling and all the floors and doors are oak. The lawn has been sunk so as to be as little overlooked as possible from adjacent houses which have been built in the new road. The materials used in construction are brick, roughcast and tiles, and the windows

have iron casements and leaded lights. The house is heated throughout with hot water. In a new residence now being erected at Bilbao from the designs of Messrs. Chatterton and



HOUSE AT BILBAO, SPAIN

CHATTERTON & COUCH, ARCHITECTS



NEW COMBINATION ROOM CAIUS COLLEGE, CAMBRIDGE

RESTORATION BY ARNOLD MITCHELL, ARCHITECT

Couch, an attempt has been made to reconcile the English traditions of cosiness and cleanliness with the violent climatic extremes of Northern Spain, and to its setting in a mountainous landscape. The site of this building is a pine wood facing the Bay of Biscay, from which it is immediately protected by a natural harbour, and a good view of the shipping at sea is obtained from the upper terrace constructed for the purpose. In planning, special provision has been made for the children, who have their own study, dining-room, and lavatories in the west end of the house, and also a private approach to the terrace. The kitchen offices are in the basement, for the sake of coolness during the summer months. On the upper floors there are nineteen bedrooms and four bathrooms. The principal stairs and the panelling to the walls of the reception rooms are of oak, the greater part of which has been worked in England and sent out. Externally the walls are of perforated bricks—peculiar to the district—covered with roughcast, and a small use of facing bricks has been made owing to the difficulty of securing skilled bricklayers.

All the windows have wood shutters, except a few which are fitted with patent roll-up venetian blinds. The roofs are covered with hand-made tiles of English manufacture.

Our final illustration this month shows an interesting restoration carried out under the direction of Mr. Arnold Mitchell, at Caius College, Cambridge. An accidental repair in the ceiling of one of three small, square whitewashed rooms brought to light an old beam, and this led to the discovery that the three rooms had in days gone by been one (the partitions were comparatively recent). It was decided to make a single room of them again. All the ceiling-beams seen in the illustration are old; the panelling, where new, is from very old English oak obtained from the timbers of an old battle-ship and left free from the tool after working. The floor boards have been made from old oak cut up and relaid. The frieze is new, and was made in plaster so as to avoid the unevennesses of the old beams of the ceiling clashing with the straight lines of the wall-panelling. The room is now the College Combination Room.

The International Society's Exhibition

THE EIGHTH EXHIBITION OF THE INTERNATIONAL SOCIETY AT THE NEW GALLERY.

THE first of the two exhibitions into which the International Society has divided its programme this year is in many respects scarcely worthy of its tradition. We are not willing to believe that there is any abatement in the enthusiasm of the committee for the best work, or that less effort has been put forth to procure it. It follows, then, that there must be an absence of interesting work forthcoming from the studios. Last year's record of other important exhibitions would lead us to believe so. We may ask ourselves if this, too, is due to the "slump" in the money market? It is probable that pictures cannot be painted with enthusiasm and difficulties surmounted by the painter in the trials of his craft, when there is so much reason for him to fear that his finished work may be destined to haunt the dusty corners of his studio for many months or even, it may be, years to come.

An event of importance in connection with the Society took place almost simultaneously with the

opening of the exhibition in the election of Mr. William Strang, A.R.A., to the vice-presidency in succession to Mr. John Lavery, who has resigned. Mr. Strang's achievements as a painter and etcher entitle him to the honour of the position, and the Society itself is to be congratulated on the election. He contributes some interesting work to the exhibition this year.

The work which the President himself contributes this time is representative of the heights of his genius, the plaster model of his *L'Homme qui marche* forming the *clou* of the Central Hall. The sculpture of the late Jules Dalou, and Renoir's great portrait of a lady and some examples of the most beautiful stages of Monet's art also form part of the wealth of the exhibition. Anxious at all costs to be in the movement, to keep pace with the rapid whims of Paris, the committee have given a good place in the North Room to two pictures of unpleasant achievement by Maurice Denis, and there are two Spanish pictures in the balcony, respectively by H. E. Cross and Paul Signac, which have the distinction of being, perhaps, the most perverted developments of landscape painting which, up to the present, have been seen in London. The



"THE HARLEQUINADE"

BY A. NEVEN DU MONT



"SOUVENIR OF THE INTERNATIONAL BALL
PORTRAIT OF MISS KATHLEEN BRUCE "
BY C. H. SHANNON

The International Society's Exhibition

atmosphere of the rooms generally is distinctly modern French, but much of the best work is English.

Essentially English in character is Mr. C. H. Shannon's portrait of Miss Kathleen Bruce entitled a *Souvenir of the International Ball*. It has qualities which are too great for it to disappear into the strange unknown regions where thousands of quite brilliant pictures go after their exhibition. Certain paintings belong to history from the moment they are completed. Through a series of many canvases Mr. Shannon has been perfecting his methods, but only now and then does his brush catch fire and receiving its impulse from life transform his work into something more than the cold product of supreme skill shut in to its own exercises by the studio door. The rugged style which Mr. Ricketts now affects in painting and sculpture is no doubt an attempt to express himself in what is termed a "big" way. But there was an intimate side to his genius, which we are sure existed, though there has been no record kept of it in his art of recent years. It is to be recollected by a reference to old volumes of "The Dial": when it works its way through his paint again, acknowledgment as a painter of significant imagination will be readily accorded to this artist.

Last month we had occasion to mention in a note the splendid achievements of Mr. William Orpen in recent exhibitions, but the International Society cannot be congratulated on the portrait canvas which he sends to them this year. He seems to have put into it every affectation he could command for the occasion. When we remember his fine and unaffected portrait of Sir James Stirling at the recent exhibition of the Portrait Painters we can but hope that this canvas at the New Gallery is a sort of supreme farewell to affectation. He can afford to leave this sort of

aestheticism as a means of advertisement to those with a reputation less assured.

But Mr. Orpen is not the only painter whose work is not worthy of himself. There seems an apparent effort on Mr. Walter Crane's part to efface the reputation of a lifetime by one canvas. Mr. Lavery's record, too, is needed to support his *Miss Pauline Chase as Peter Pan*, but his *Signor Tolsi* is a successful portrait. Those who give some of the chief elements of success to the exhibition are Messrs. W. W. Russell, E. A. Walton, William Nicholson, Alexander Jamieson, H. Le Sidaner, G. Sauter, A. Ludovici, Emile Claus, A. Mancini, J. L. Forain, F. Mura, and several others. The first four of these names are responsible for the best of the landscapes by painters of this country.

Mr. Neven du Mont's picture of a stage scene, *The Harlequinade*, would, we think, have been altogether better as a smaller painting. *The Winds of March* by Max Bohm, *La Cueillette* by



"DON JUAN IN HELL"

BY CHARLES RICKETTS

The International Society's Exhibition



"A BORDER LANDSCAPE"

BY E. A. WALTON, R.S.A.



"THE MARBLE ARCH"

BY A. LUDOVICI

The International Society's Exhibition



"ALBI"

BY OLIVER HALL, R.E.



"ST. MARC, VENICE"

BY HENRI LE NIDANRR

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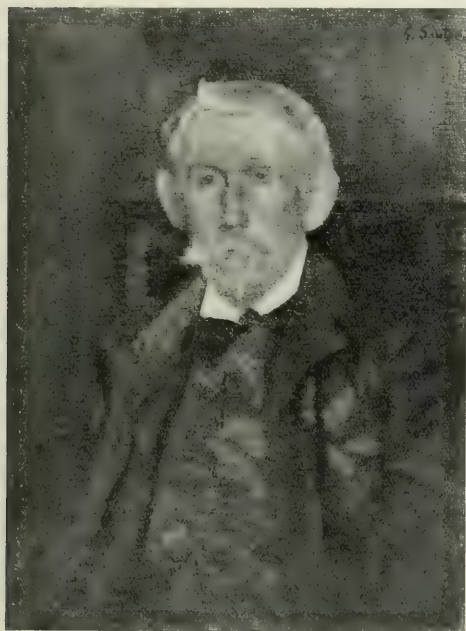
Studio-Talk

E. Vuillard, *L'Armoire à linge* by F. Vallotton, are works that call for mention, and there is a curiously intense and interesting work by A. Oleff entitled *Juillet*. The drawings of Sir Charles Holroyd, the coloured woodcuts of Mr. A. W. Seaby, the etchings of Mr. Joseph Pennell, Mr. Henry Wolf's engravings, the drawings by Degas, Louis Legrand, Jean Veber, and the monotypes of Mr. Fullwood were the features of the South Room, where also a silver statuette by Mr. Stirling Lee and a case of ornaments by Mr. H. Wilson, also a shagreen casket by J. Paul Cooper, form interesting features. Other contributors whose works call for mention are Messrs. T. Millie Dow, Alfred Withers, H. S. Teed, R. Hellwag, Francis Howard, J. Oppenheimer, J. W. Morrice, Sydney Lee, R. Anning Bell, G. W. Lambert, and Misses O. de Boznanska, Constance Halford, C. Atwood, and Mrs. Dods-Withers; and the three landscapes by the late Herbert Goodall, shown in the North Room, should not be forgotten.

In the Central Hall, besides Rodin's large work, his busts are the next important feature, together



VAN DYCK'S "ELEVATION OF THE CROSS," STOLEN FROM THE CHURCH OF NOTRE DAME, COURTRAI, BELGIUM



PORTRAIT OF JOSEPH PENNELL, ESQ..

BY GEORGE SAUTER

with the work of the late Jules Dalou already mentioned. The work of Mr. Howard Thomas is representative of that fine sculptor; Mr. Charles Ricketts' bronzes are notable, as also is a bronze by Mr. C. H. Shannon. Prince Troubetzkoy's work with its vivacity, and Mr. Conrad Dressler's with its repose, the series of clever bronze port aits by Miss Kaye Bruce, and the wax models of birds by Miss W. von Bartels, are all of much interest. The female torso by Prof. Legros, and the part of a monument for Père Lachaise by A. Bartholomé, are in scale and conception as wide apart as the poles, but both helped to give distinction to the Central Gallery.

T. M. W.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—During the night of December 6—7 last, the famous Van Dyck altar-picture representing *The Elevation of the Cross* was cut from its frame in the Church of Notre Dame at Courtrai, in Belgium, and carried off by thieves, who it is said drove up to the church in a

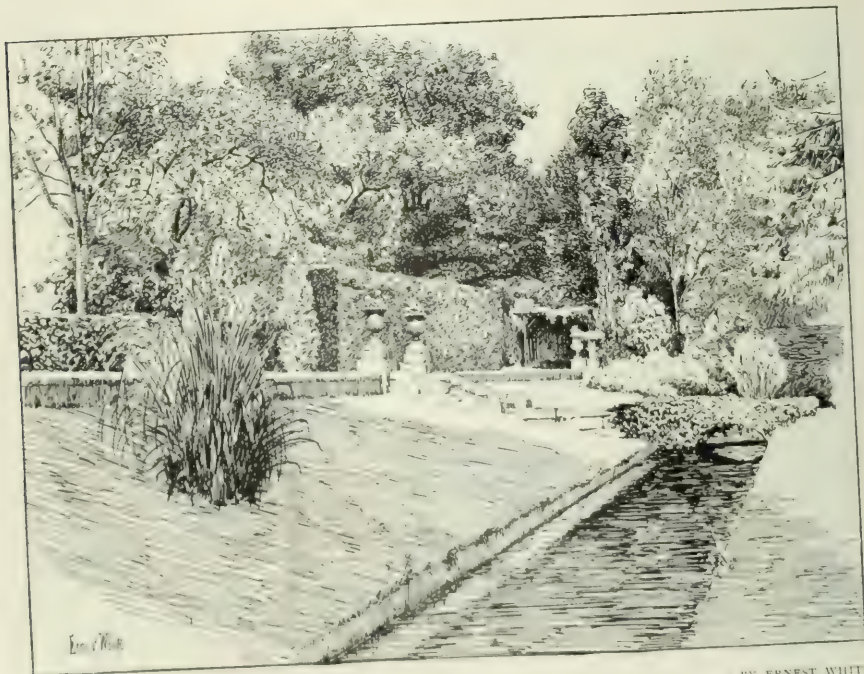
Studio-Talk

motor car. We give a reproduction of this painting from a photograph placed in our hands by the Belgian Minister in London. The size of the painting is 3'5 metres high and 2'8 metres wide (about 11 ft. 5 in. by 9 ft. 2 in.). At the time of the theft the church was undergoing repair, and practically everything except this picture had been removed. It is so well known that the possibilities of its disposal by the thieves without detection are extremely remote.

Mr. Ernest White, a specimen of whose pen-and-ink drawing we reproduce below, originally studied as an architect, first under Mr. John Slater, and afterwards under Mr. Leonard Stokes. This profession, however, he had to abandon owing to ill-health; he then studied for a short time at the Herkomer school, and since has worked in Rome and Switzerland.

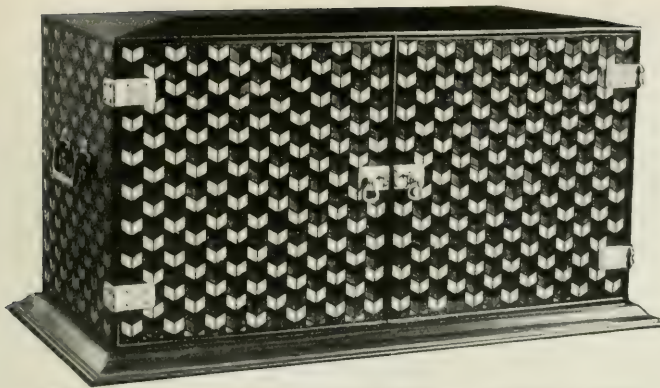
The ninth annual exhibition of the Woman's International Art Club was held in January at the Royal Institute Galleries, Piccadilly. Through

a misunderstanding reference was made to this society in connection with another gallery two months ago. The Society contains many names which are a guarantee of the success of their exhibitions—Mrs. Austen-Brown, Mrs. Borough Johnson, and Miss B. Clarke amongst others, and these were represented to great advantage. In recording the occurrence of the exhibition, reference should also be made to Miss Julie Heynemann for her portraits of *Miss Muir* and *Miss Heriot*, to the *Mother and Child* of Miss Laura Knight and *The Mother* of Miss Lily Defries, to the sensitive painting, *Twilight*, by Miss Amy B. Atkinson, and the quality of the painting in Miss Ethel Walker's interior, *Playhours*, also to Mrs. E. Woodroffe-Hicks' *Summer Morning*, to pictures by Misses Maude Coleridge, Gwenny Griffiths, J. C. Hebbert, Winifred George, Marian Robinson, E. M. Lister, Harriet Ford, and to the *Diabolo* of Miss Clare Atwood, which shows a highly trained artistic vision, and, though so slight in character, is a change from the market scenes in which she repeats a first success. In the crafts section,



“THE GARDEN AT GREEN HILL, KENT”

BY ERNEST WHITE



MARQUETRY CABINET IN EBONY, HOLLY AND WALNUT

BY ERNEST W. GIMSON

Winter. There was more sense of atmosphere in the grey canvases of Mr. Neave than in the others, a truer interpretation of the effects in which for the most part the buildings or the wharves of London are to be seen. There was a considerable feeling of life in the street scenes of Mr. Edgar Downs, but all the exhibits were interesting from one or other point of view.

work by Miss Ethel Virtue, Mrs. Hadaway, Miss A. Mullins, and Mrs. Eastlake called for mention.

Amongst the limited number of English craftsmen who are turning their attention to domestic furniture none have attained more success than Mr. Ernest W. Gimson. This fact was brought home to us once more when viewing the exhibition of his work recently held at Messrs. Debenham & Freebody's galleries. Here were shown a number of examples, original in design and displaying perfect workmanship. The chief features of Mr. Gimson's work are simplicity of form, good construction, absence of over-decoration, and unerring judgment in the selection of the woods used. And these qualities, we maintain, should form the keynote of all good modern furniture. The cabinet and the stationery-box inlaid with mother-of-pearl which we illustrate on this page are typical of Mr. Gimson's best work. Some interesting examples of his iron-work were also shown, of which a pair of fire-dogs in bright steel, pierced and chased, is reproduced overleaf.

At the New Dudley Gallery in January, six artists exhibited some pictures of London—Messrs. A. E. Bottomley, Owen Bowen, Edgar Downs, A. Carruthers Gould, David Neave, Tatton



EBONY CABINET AND STATIONERY BOX INLAID WITH MOTHER-OF-PEARL

BY ERNEST W. GIMSON



FIRE-DOGS IN BRIGHT STEEL

PIERCED AND CHASED BY ERNEST W. GIMSON

We reproduce this month some examples of the art of Mr. W. L. Bruckman, whose exhibits in the International Society's and other prominent exhibitions will already be familiar to the majority of our readers. Whilst quick to perceive the decorative possibilities of his subject, Mr. Bruckman has always been extremely successful in placing a picturesque composition upon his canvas without sacrificing the multitude of atmospheric subtleties which belong to work carried on in the open air. It is perhaps this aptitude on the artist's part which gives to his work its individual character; for whilst no one can dispute the sense of good composition which belongs to his art, it is this sense that so often leads its possessor into contentment with landscapes that are wholly studio-made, and which, by the methods of their production, fail to contain all the necessary accents of tone upon which the

modern method depends for its success.

The Landscape Exhibition of the six painters who annually exhibit at the Galleries of the Old Watercolour Society is always one of the most interesting features of the winter season. Sir Ernest Waterlow used to exhibit amongst them, and the absence of his art is greatly felt. Mr. Leslie Thomson's *Sunset: Poole Harbour* and *Night* were two canvases which at once attracted attention. Mr. Austen Brown was at his best in *Low Tide Gleaners*, or in *At Pasture* or *A Market Morning*. His handling was a little too

easy and suave in *A Cloudy Evening*, giving the impression of a not very valuable effect too cheaply obtained. Mr. Robert W. Allan's *Boddam* was a noteworthy canvas, and the spontaneity of his small



"WAREHOUSES AT GREENWICH"

(See page 64 of *R. Ashton Irvine, Esq.*)

BY W. L. BRUCKMAN



"THE SHIP YARD, RYE." BY W. L. BRUCKMAN.



"A VIEW OF LEWES, SUSSEX"

(By permission of R. Ashton Irvine, Esq.)

BY W. L. BRUCKMAN

panels of Japanese scenes made them very attractive. *Near Arundel, A Farm at Dorking, Daffodils* and some flower pieces were all achievements of great merit by Mr. James S. Hill. Mr. Aumonier's distinguished art was represented very beautifully in *Under the Beech Trees*. Mr. A. D. Peppercorn's canvases were as forceful as ever, gloomy, emotional, sometimes almost eerie impressions of changeable weathers.

The Royal Academy's Winter Exhibition of Old Masters is one of much success this year. It consists of a collection of all periods. A painting of the Flemish school, *Mary Tudor*, by Lucas de Heere, formerly exhibited at the Guildhall; a portrait of the painter Chardin, by Fragonard; and the *Master Bunbury* of Sir Joshua Reynolds, are among the notable things, besides an interesting group of Hogarth's works. A

room is devoted to the canvases of the late J. C. Hook, R.A.

At the Goupil Gallery last month Mr. Hanslip Fletcher showed a series of water-colours and drawings of Oxford and Cambridge, conscientious studies of architectural and street scenes in these two cities, which afford so much scope for the type of art which he practises. He also showed drawings of interest made in London, Canterbury, Amiens, Chartres, and other cathedral cities.

Mr. Wynne Apperley's exhibition at the Leicester Galleries showed an advance upon an earlier exhibition of this young artist's work. Mr. Apperley is a realist, and his art is at its best when he declines to force his notes of colour for the sake of effect and show. Mr. Arthur Rackham's drawings illustrating "Alice in Wonderland," which we saw here

Studio-Talk

at the same time, did not reveal any fresh qualities in this draughtsman's art. -- The same great merits and the same defects which characterised the drawings for "Peter Pan" were in evidence. A repetition in the shape the grotesque takes in his art and overcrowded drawing are his faults; but against these must be set the virtues of his delicacy in colour and his line-work, almost invariably sympathetic and pleasing, as well as that imaginativeness which makes his work as an illustrator spontaneous, unexpected, and often as inventive in technique and treatment as it is in spirit and design.

The Leicester Galleries are also to be congratulated upon their exhibition of works by the late Henry G. Moon, a painter whose retiring nature and reluctance to exhibit hindered his great worth as a landscape painter being adequately acknowledged during his lifetime. The spirit of his landscapes is that of English fields, while it is the school of Corot which has influenced him, and the result is a hybrid but gracious art, sincere in sentiment, often very successful in colour, with trees and plant forms drawn in atmospheric effect yet suggesting the unusually extensive knowledge of their character which the painter possessed.

We regret to record the death, at Cardiff in December, of Mr. William Curtis Brangwyn, the father of Mr. Frank Brangwyn, A.R.A. Mr. W. C. Brangwyn was an authority on Gothic architecture, and designed several churches in this style. When a young man he settled in Belgium, and among other things started a workshop at Bruges for ecclesiastical needlework. A banner he designed while there received a gold medal at the Exhibition of 1862; and in 1867 the civic authorities at Bruges awarded him a medal for a

decorative scheme for the Chapel of the Sacred Blood. He returned to England with his family in the seventies.

By the recent death of Mr. John William Buxton Knight, British landscape art loses a distinguished exponent. He was a painter of singular sincerity and a subtle power of observation, which found its expression in a very vigorous style.

Arrangements have been made for the United Arts Club to be carried on at Rumpelmayer's, in St. James's Street, where excellent premises have been secured. We are glad to note that, with the assistance of sympathisers and the forbearance of the superior landlords of the former club premises, the pictures seized by the latter for rent owing by the Club's landlords have been released.



RUE IN MARIE

(See *Past Studio-Talk*)

BY AUGUSTE RODIN

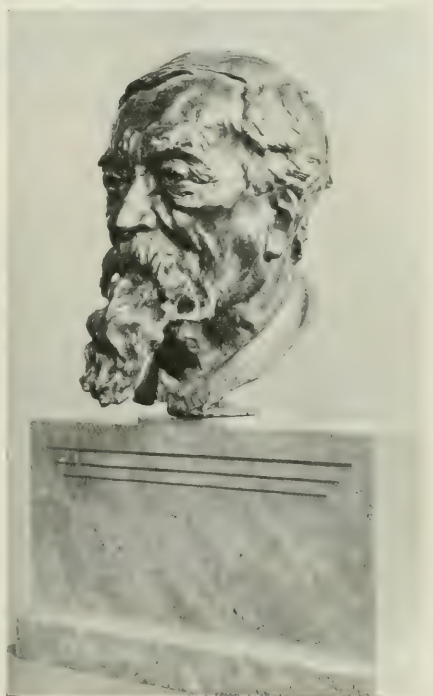


BRONZE BUST OF GUSTAVE GEFFROY
BY AUGUSTE RODIN

PARIS.—The exhibition of Russian art which Princess Ténicheff organised recently at the Galerie des Artistes Modernes proved of great interest to the French public, and all the more so since it knows very little about Russian decorative art. The works exhibited—textile fabrics, carved wood, ceramics, enamels—together formed curious manifestations of a genuinely rustic art emanating from the people, and at the same time an art which, while respectful of the past, refuses to be enslaved by literal imitation of traditional conceptions, and adapts itself to the needs and tastes of the present by the creation of works characterised by vitality and strength. In this exhibition two painters took part—Roerich, who so powerfully recalls the pagan period of Russia, and Bilibin, represented by some very interesting illustrations for the *Volga*, the *Toison d'Or*, and the *Roi Saltane*. Shchousseff, the architect, showed various designs for churches and monasteries. I admired greatly a little equestrian statue of *Ilya Murometz*, by Baron Rausch de Traubenberg, displaying a remarkable strength of execution. Princess Ténicheff herself exhibited a series of *champlevé* enamels of a

kind quite new to us, both as regards method of execution and decorative style. It was under her direction that the peasant women of Smolensk executed a collection of embroideries shown on this occasion, at once rich and subdued in their colour schemes, and abounding in precious little gems of ornamentation; and from her *ateliers* at Talashkino came also the ceramic objects exhibited. The names of the decorative artists associated with this institution deserve to be remembered. They are Barshchevski, Beketoff, Maliutin, Michonoff, and Zinovieff.

The works of art purchased by the State each year are submitted to the inspection of the Parisian public in a large exhibition held at the École des Beaux-Arts. Most of them have already been seen elsewhere, only those commissioned by the Government being occasionally new to the public, as was the case with the *plafond* executed by M. Gervex for the Palais de l'Élysée. The great attraction of



BUST OF ZIEM
BY SEGOFFIN



HÔTEL IN RUE DES BELLES FEUILLES

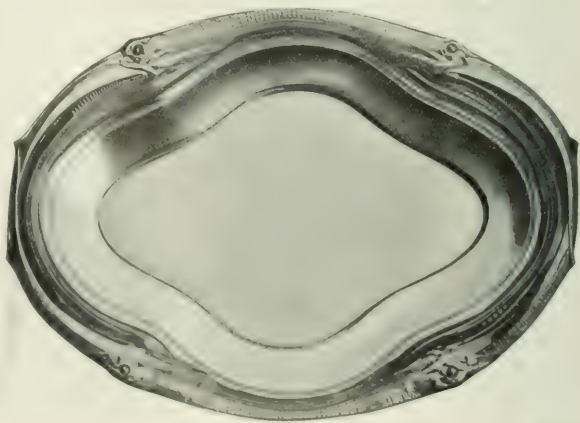
M SOREL, ARCHITECT

this last exhibition was the exceptional place given to M. Rodin, who, in addition to his monument to Victor Hugo, destined for the Luxembourg gardens, was represented by a series of nine busts which are to be placed in the Musée du Luxembourg. One only of these busts is in marble—that of a young woman, modelled with extreme delicacy. In striking contrast to this are his eight bronze busts of contemporary celebrities, including a *Henri Rochefort*, looking almost diabolic beneath a mass of hair; a *Gustave Geffroy*, in pensive mood, the head inclined; a *Guillaume*, with a hard, stubborn expression; also *George Wyndham*, *Dalou*, and *Victor Hugo*. His earlier work was represented by *L'Homme*

au nez cassé, only recently cast; and then finally there was his latest work in point of date, a head of St. John the Baptist resting on the charger on which it was presented to Herod. At this exhibition, two other notable items were the beautiful panel *Crépuscule*, executed by Henri Martin in 1905 for the new Sorbonne, and a very fine bust of Ziem the painter by Ségoffin. It is greatly to be regretted, however, that the State did not this time acquire a single work by Besnard, our greatest living painter.

Like many of the best painters of the present day, Simon Bussy hails from the *atelier* of Gustave Moreau. But nothing in his art, save an extreme delicacy of touch, reveals a kinship with the author of the *Salomé* pictures. M. Bussy, who is rarely seen in Paris, and divides his time chiefly between the Riviera and Scotland, has just been showing at MM. Durand-Ruel's a series of his pastels—works executed with an exquisite poetic sentiment. The technique of these pastels is so subtle that the medium is scarcely discernible, and one can scarcely tell whether they are water-colours or chalks. The especial charm of Bussy is the way in which he interprets nature.

Whether it is one of Scotland's sombre lochs, or a forest of pine trees, or a view of the Estérel



STILLER 11-11

CARLO BUGATTI



TEAPOT IN SILVER-GILT

BY E. BECKER

find not only a profound knowledge of eighteenth century life and sentiment, but an altogether personal accent which compels attention. H. F.

At the Gallery of that excellent *fondeur*, M. A. H. Hébrard, in the Rue Royale, there was held just before Christmas a quite uncommon display of modern works of applied art. A piece of furniture by M. Desbois—a cabinet made of a beautifully coloured wood and decorated with carved sirens and seaweed *motifs*—might have been classed as a *chef-d'œuvre* had the decoration been more in accord with the material. M. Hébrard himself exhibited a silver font which merits being classed as a remarkable achievement, and also a very fine dish, a work more suitable for display in a cabinet than for actual use. I admired some cups by M. Hairon ornamented with foliage, perfect execution being here combined with order and proportion in the general conception. Equally admirable was a capital vegetable dish by the same artist, this article being entirely appropriate to its purpose. A *saucière*

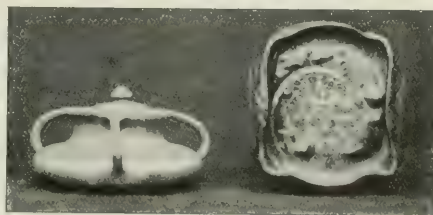
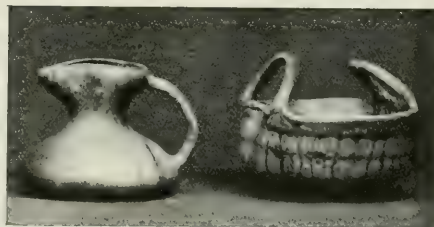


POTTERY

BY A. BIGOT

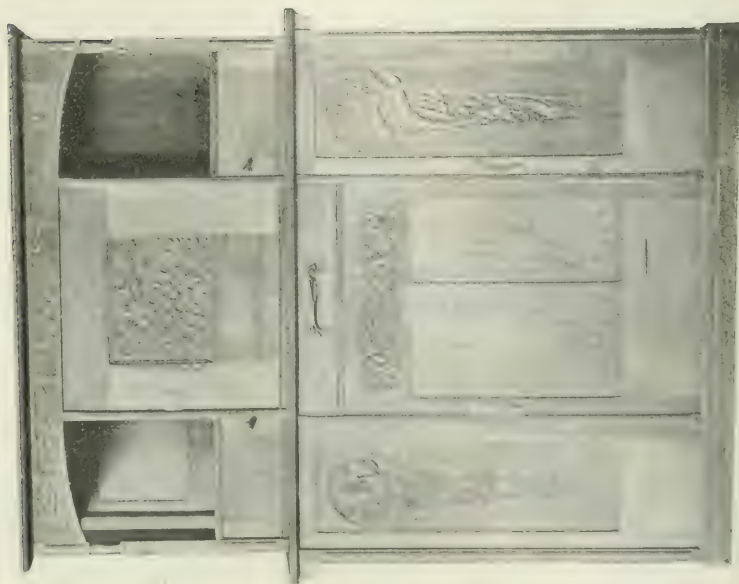
brightened by a sudden ray of sunlight, or a corner of the Mediterranean—all seem to yield up to him their inmost secrets.

At "L'Office Artistique," a small gallery in the Rue de la Pepinière, M. J. Drèsa, an artist who deserves to be better known than he is at present, brought together a series of illustrations done by him for Sterne's "Sentimental Voyage," the chief episodes of which he has translated in a number of really charming works, accomplished by divers processes—pen-and-ink, gouache, water-colour, three chalks—varieties of medium which he often mixes according to the dictates of his fancy. M. Drèsa, whose elegance and gracefulness reveal a close kinship to Moreau-le-Jeune, to Eisen, and to Cochin, is none the less shown to be among the moderns by the vital characteristics of his art, in which we



POTTERY

BY A. BIGOT



BUFFET

BY L. JALLOT



WARDROBE WITH CORAL PANELS
AND PLAQUETTES OF BRONZE

BY L. JALLOT

Studio-Talk

by M. Gilbert Péjac was sufficiently original in shape to merit praise, as was a fine crystal jug with a graceful handle. A vase by M. Husson, with decoration rather intricate in my opinion, but a difficult piece of work as regards execution, seemed to me a veritable masterpiece of professional practice. M. Edouard Monod's fruit stand and little bowl with narrow bands pleased me greatly, and I was delighted, too, with a silver-gilt tea service by M. Becker, the decorative sentiment being here very pleasant, and accompanied by much orderliness of form. M. Carlo Bugatti showed a beautiful silver dish, with fishes as the decorative *motifs*, but this artist in striving to give proof of imaginativeness has fallen into strange extravagances. I should not care for a service of which the *cafetière*, the teapot, the sugar basin and milk-ewer took the shape of an elephant's head adorned with huge ivory tusks! A. S.

(To the illustrations belonging to the foregoing notes of our Paris correspondents we add reproductions of some interesting pottery by M. Bigot, two pieces of furniture of excellent design by M. Jallot, and a *hôtel* by M. Sorel.)

BERLIN.—We are always sure to find some pictorial treats in the well-conducted Salon Wertheim. On a recent occasion it was Henry Luyten of Antwerp who was the *clou* there. He is quite enamoured of these types of fisherfolk and peasants of his neighbourhood, and of the cattle, downs, and fields of his Flemish home. All these sights are observed in the varying moods of the day, but he loves them best in the glory of sunlight. His brush works like a detective instrument in capturing the faintest shimmer of gold on the country-girl's tresses or on the farmhouse floor. Luyten's peasants have, like those of Walker and Meunier, a certain classical type in feature and gesture, and this idealism lends an ennobling charm to the naturalism of the painter.

It is an indisputable merit of the Berlin Secession to have roused interest in black-and-white art. The winter exhibition, which is held in the Salon Cassirer this year, is, therefore, a great attraction. The most original exhibitor is the sculptor Ignatius Taschner. His series of coloured drawings, ornaments, and studies after life for book



"NET MENDING"

BY HENRY LUYTEN



"NET KNITTING"

BY HENRY LUYTEN

illustrations reveal him as a designer who can condense much in the epigram of ornament and as a sharp observer of reality. Sober realism and poignant wit mark his individuality, and he can express them in coarse as well as in graceful forms, and with a special sense for the decorative. The drawings of Hans Baluschek depict social misery with Zola's realism. They are a kind of illustrative description, but deserve higher estimation for qualities of characterisation and pathos. Slevogt's muse plays freely with its subjects, and his lithographs for the *Ilias* are really spiritual and vivid improvisations. His hand masters movement and facial expression, and can without presumption undertake to grasp scenes from heroic strife and stress. Kathe Kollwitz is again of brutal energy in some specimens of her series—*Peasant Wars*—but her command of all the technical possibilities of the etcher is so sure that she accomplishes real marvels in Rembrandtesque half-tones. L. Corinth gives excellent proofs of his draughtsmanship in some very careful studies from nature, but he is more himself in the dashy execution of sensualistic visions. Liebermann's pencil-sketches from the bustle of Dutch street-life are fit products of a *coup d'œil* method, but such an attempt in pastel comes out rather gaudily and indistinct.

Leistikow can speak the poet's language also in pencil-landscapes, and U. Hübner is, in the same style, a clever impressionist, who only lacks delicacy in the treatment of clouds. Some of the most refined nudes are drawn by Th. van Rysselberge, who is more sympathetic without pointillistic toils. Two of Germany's master draughtsmen, Max Klinger and Richard Müller, give their votes again for the creed that high art means complete consciousness coupled with temperament. Klinger is only the portrayer here, but Müller undertakes

flights into the imaginative, and his wings are again rather weighed down by earthly reminiscences.



SELF-PORTRAIT

BY HENRY LUYTEN



"CORNFLOWER"
BY HENRY LUYTEN

Studio-Talk

Delicacy is represented in various forms, it has the flavour of decadence in Klimt, of Biedermeier grace in Karl Waser, of quiet lyricism in Volkmann. Beardsley has found some clever followers in Pascin, Scheurich, César Klein and P. Cristophe, and Julius Klinger is contented as his imitator. Struck and Philipp Franck express their realism in etchings of great reserve and finery, and Gertrud von Kunowsky is strong and serious. There are some interesting drawings of older

masters, and a good many works of new artists which smack of schoolboy attempts.



TOYS DESIGNED BY E. LIEBERMANN AND KARL SOFFEL FOR THE DEUTSCHE WERKSTÄTTEN, DRESDEN



VIENNESE EXHIBITION AT ERNST ARNOOLD'S GALLERIES, DRESDEN
(See *Dresden Studio-Talk*)

A recent exhibition at the Royal Academy exercised particular magnetism with a Sargent collection. German painters are eager to study the fine qualities of this exceptional master. They cannot overlook in some pictures a certain lack of psychological depth and a rather improvisatory style, but the predominance of taste and spirit and charm is universally recognised. The new president of the Academy, Professor Arthur Kampf, was fresh and convincing in painting the taming of an unbridled horse. He was also interested by the portrait of a lady which in some parts was an excellent bit of reserved colourism, but rather crude in others. Carl Bantzer, from Dresden, left no wish unfulfilled in his masterly characterised peasant pictures. The spirit of modernism bore fruitful harvest in Dettmann, Engel, Frenzel, Kuehl, Leistikow, and Liebermann, but proved fatal for Vogel and Lepsius. Tuaillon, Breuer and

Studio-Talk

Klimsch honoured such distinguished surroundings with new works of sculpture, but Max Kruse's difficult attempt to capture the vividness of life in wooden statues did not seem a recommendable kind of portraiture. It is to be hoped that the dignity of tradition will never become a subordinate quality in these exhibitions.

J. J.

DRESDEN. — The recent exhibition of Viennese artists at Ernst Arnold's galleries was an event of real importance, as it offered an adequate view of the standing of modern art in the Austrian capital, since friend and foe, members of all the different factions, with the single exception of the "Hagenbund," had sent in contributions. More than this, the affair amounted, in a way, to a sort of survey of the art of the nineteenth century in Austria, as there were also paintings by Waldmüller, Führich, Gauermann, Kriehuber, Fendi, Makart, Schindler, Agricola, Pettenkofen and Alt, as well as some old miniatures, dating somewhere about the year 1800. Among these Rudolf von Alt, who enjoys an almost unparalleled reputation as a watercolour painter, and Waldmüller, who, ever since the big centenary exhibition at Berlin,

is enormously though not undeservedly popular, were fairly well represented.

The work of the living men showed up, as a whole, rather a bit more tame than that to which the Viennese artists have of late accustomed us. Some of their extravaganzas, to be sure, have assumed very large dimensions; perhaps it was not feasible to send such works to any other but one of the very large exhibitions. The most striking feature among the exhibits of the Secession men was the jewellery by the Wiener Werkstätten, shown in a room decorated by Prof. Hofmann. The members of the Künstlerhaus sent especially good portraits, among which I particularly noticed the *Miss Hofteufel* and *Mrs. Drill-Orridge* by J. Q. Adams. Perhaps the finest piece of sculpture in the exhibition was Hugo Kühnelt's statue, *Schmachtende*.

This show inaugurated the opening of the new galleries, which have at last been completed, and now are probably the finest private exhibition galleries in Germany. The lower halls now added are the work of the architect Prof. Kreis, who has succeeded admirably, both as regards the planning



"BIRCH TREES : AUTUMN" (COLOURED WOOD ENGRAVING)

BY CARL THIEMANN

Studio-Talk

and as regards the novel and effective decoration of the rooms.

The "Deutsche (formerly 'Dresdener') Werkstätten für Handwerkskunst" belong to the most successful enterprises connected with art which we have been able to boast of during recent years. A few years ago they made a great hit with their new toys. Imitation is said to be the most telling kind of flattery, and surely nothing has ever been imitated more, from all sides, than these toys. A separate factory is now solely devoted to the production of them. The small animals given in the illustration on page 76 were designed by Ernst Liebermann and Karl Soffel. Herr R. Kuöhl, whose movable geese and ducklings were illustrated in *THE STUDIO* about two years back, has designed more toys on similar lines for the Deutsche Werkstätten.

H. W. S.

VIENNA.—Among the young artists who are now devoting themselves to producing coloured woodcuts, Walter Klemm and Carl Thiemann merit a leading place. Some examples of their work have already been reproduced in *THE STUDIO*, and both are represented

in the chief public and private collections in Germany and Austria, and in some English collections. The further examples accompanying this notice will but give another proof of their artistic feeling, thorough workmanship and general capability. Fully alive to the limitations of this medium, both are eager to give that which is best in them, and both are full of the enthusiasm of youth, and give evidences of this in their work.

Herr Klemm in his choice of subjects is attracted by farm and field. The feathered denizens of the farmyard have provided him with subjects for many pleasing prints, while others record his sympathetic observation of farming operations, such as ploughing, sheep tending and so on. It is in his power of expressing so much by the simple means at his command that his chief merit lies.

Carl Thiemann too is a sincere student of nature, and, as becomes a pupil of Franz Thieles, shows a marked preference for landscape. In his work also is shown that confidence and sympathy which denote the true artist. Trees are his speciality, and if he is enamoured of one kind more than another, it would seem to be the graceful birch, whose



"PLOWING." COLOURED WOOD ENGRAVING

BY WALTER KLEMM



"BIRCHES." FROM AN
ORIGINAL WOOD ENGRAVING IN
COLOURS BY CARL THIEMANN.



"EVENING" (COLOURED WOOD ENGRAVING)

BY WALTER KLEMM

characteristics he conveys with fidelity and feeling. Neither Thiemann nor Klemm, however, confine themselves to trees and farming episodes. Both consider coloured woodcuts as a most refined and delicate means of graphic expression, and cultivate it not only on account of the opportunities it offers from the point of view of mere draughtsmanship, but also and chiefly for the sake of the pictorial possibilities it affords. Wood and knife give them a sense of the power of doing which no other medium has for them. They do all their work themselves; they draw the



"A SUNNY DAY IN MARCH"

(Hagenbund, Vienna)

BY JOSEF BEYER



BUST

BY KARL STEMOLAK

design, cut the blocks, and print them, every stage of the process being the object of earnest thought and care.

The twenty-third exhibition of the Hagenbund was of more than usual interest, for, being devoted to works by Austrian artists generally, contributions were sent from those living in the various Crown lands and in foreign countries. The works by Marianne Stokes, who is an Austrian, a native of Graz, in Styria, attracted much attention and elicited general admiration, especially her portrait of *Mrs. Garrett Anderson* in her scarlet doctor's robe. Notwithstanding her native origin, however, her art has

characteristics which are considered here—wrongly perhaps—to be English rather than Austrian; certainly her methods generally are widely different from those of Austrian artists at large. Her religious pictures won warm sympathy, and, what is more, purchasers. Her best work was an interior of a fisherman's cottage, with a woman busy repairing the nets. In this work there is evidence of great delicacy of manipulation.

With his restless search for fresh fields, Johann Victor Krämer, who is among those who have seceded from the Secession, always offers something new. This time he has gone to Mostar and Sarajevo, and these ancient cities have provided him with new and varied motives for a budget of water-colour drawings, executed with that fidelity to truth and delicacy of treatment which are always found in the work of this artist. Of other landscape painters, Antonin Slaviček showed very good work in a series of small oil paintings representing scenes from Prague—bits of old buildings, streets, and markets vibrating with life. In his larger pictures also he shows remarkable vigour, combined with tenderness of expression and a happy interpretation of light effects.

A sextette of young Poles, comprising Franz von Zulow, Kasimir Sichulski, Henryk Uziemblo, Jan Bulas and Georg Bulas, and Georg Merkel, were well represented at the Hagenbund. Each of them has his own characteristics, but all their pictures breathe of their racial kinship. Alois Kalwoda was excellent in his *Winter Sun*, the play of sunlight on the



"MENDING THE NET"

BY MARIANNE STOKES



"THE BRIC-À-BRAC SHOP" (ETCHING)

BY FRANZ ŠIMON

snow being very felicitous, and his *Fields in Spring* was also a charming piece of colouring. Ludwig Vačatko's *Athletes* was remarkable for the knowledge of anatomy it shows as also for the light arrangement. Oskar Zwintscher (Dresden) exhibited two thoughtful portraits of men, and a nude figure of a youth lying full length and intently regarding a lily held in his outstretched hand. This work made a great impression. Among others who helped to make this exhibition so acceptable were Leo Delitz, Otto Barth, Hugo Baar, Hugo Bottinger, Adolf Wolf-Rottenhan, Otto Bauriedl, August Roth, Ludwig Kuba, Bedrich Wachsmann, Karl Huck and Josef Beyer (see pp. 81 and 84); and the lady artists, Frau Esser-Reynier, Gretė Brzezowsky, and Emilie Dworsky.

Count Herbert Schaffgotsch exhibited a series of wood intarsias, the lights and shadows being admirably achieved, especially considering how hard a material he had to manipulate. Of the sculptors Karl Stemolak, Josef Heu and Elsa Kalmar were well represented, nor must Franz Barwig be

passed over, for his wood sculpture was excellent. Graphic art was well to the fore. Franz Šimon's (Paris) etchings were extremely good, and Ferdinand Michl (Paris) exhibited charming etchings and monotypes; but more must be said of their work another time. Oskar Laske, Ferdinand Staeger, and Ferdinand Gold also sent good specimens of their work. The exhibition was arranged by Josef Urban, and was in every way a welcome one.

A. S. L.

REVIEWS AND NOTICES.

George Morland: His Life and Works. By Sir WALTER GILBEY, Bart., and E. D. CUMING. (London: A. & C. Black.) 20s. net.—This admirable volume forms a valuable and important acquisition to art literature on account of the completeness of the biographical portion and the excellence and number of the illustrations. The authors, writing with authority and with evident knowledge of their subject, have produced a work interesting to the lay reader and helpful to the student. The posi-



"HERONS" (TEMPERA) BY KARL HUCK
(See *Vienna Studio-Talk*)

tion of Morland amongst the painters of the early English school is unique. The writers justly affirm, "Morland had no predecessor, he had no successor . . . he founded no school. He stood alone as a painter of peasant and humble life, and the field he vacated has never been seriously taken up again." That he owed something to Stubbs (and in a lesser degree to Wheatley and Gainsborough) is admitted, but without sacrificing in any way his marked individuality. We are disposed to agree with the writers again when they say that no painter, not even Stubbs himself, ever painted horses with greater penetration and knowledge than Morland displays at his best. His pictures of rural life in England form one of the noblest pages in the art of this country, and that they are duly appreciated is proved by the remarkable advance in their prices during recent years. The story of Morland's life is not a happy one, but after reading this exhaustive account of his career, one cannot but feel that his earlier critics have not always done him justice. To have produced so many fine works in so short a life (he was only forty-one when he died), proves that in spite of periods of idleness he possessed a wonderful capacity for work. "His love of children," say his latest bio-

grapher, "is the redeeming feature of a character in which there is only too much to condemn . . . We cannot picture him surrounded by children in his studio, in the barn at Enderby, or on some village bench, without realising this; we cannot see him, as Collins did in the little back parlour of an inn, 'with a large pointer by his side, a guinea-pig in his handkerchief, and a beautiful American squirrel he had just bought for his wife,' and allow that Morland was wholly a worthless character—even though a 'basin of rum and milk' does stand on the table at his side."

Stories from the Arabian Nights. Re-told by LAURENCE HOUSMAN. With drawings by EDMUND DULAC. (London: Hodder & Stoughton.) 15s. net. — The perennial charm of the "Arabian Nights," which will endure so long as human nature remains the same, has been well preserved by the collaborators in the production of the new illustrated edition. In his interesting preface Mr. Housman aptly defines the cause of the success of the great story-teller, Scheherazade, when he says procrastination was the basis of her art, for though the task she accomplished was splendid and memorable, it is rather in the quantity than in the quality of her invention—in the long-spun-out performance of what could have been done far more shortly—that she becomes a figure of dramatic interest. "The idea," he adds, "which binds the stories together is greater and more romantic than the stories themselves, and though . . . the diurnal interruption in their flow is more or less taken for granted, we are never quite robbed of the sense that it is Scheherazade who is speaking, Scheherazade the loquacious, the self-possessed, sitting up in bed at the renewed call of dawn to save her neck for the round of another day." The stories selected for re-telling are those of "The Fisherman and the Genie," "The King of the Ebony Isles," "Ali Baba and the Forty Thieves," "The Magic Horse," "The Wicked Half-Brothers," and "The Princess of Derzabar," and in the fifty fine pictorial interpretations of thrilling incidents in them Mr. Dulac displays considerable imaginative power. His colour scheme is clever, and many of his drawings are well composed and full of poetic suggestion.

Tudors-igé Levélet. ZÁGONYI MIKES KELEMEN. (Budapest: Franklin & Co.)—Very little, if anything, is known in this country, or indeed anywhere outside Hungary, of Clement Mikes, whose "Letters from Turkey" are reprinted in this volume. Among his own countrymen however these letters, which were written during the years of the author's

exile at Rodosto in Turkey, whither he accompanied Francis Rákóczy II., Prince of Transylvania, in the early part of the eighteenth century, have from the time they were first published, more than 100 years ago, enjoyed considerable popularity, a fact which is attested by the bibliography published at the end of the volume. The letters, which turn largely upon incidents of his life in exile, the personages he came in contact with, and also upon current events in his native land, were written at a time when Hungarian literature was at a very low ebb, and when the orthography of the language was in an unsettled state, so much so that it has been found needful to prefix to the letters in this volume a special glossary to elucidate some of the terms employed by the writer. Great pains have been taken to make the volume attractive, and it contains a series of excellent coloured illustrations by the Hungarian artist, M. Edvi, representing places with which Mikes was associated.

Le Origini della Architettura Lombarda e delle sue Principali Derivazioni. By G. T. Rivoira. (Rome: Ermanno, Loescher & Co.) 2 vols. : Vol. I., lire 35; Vol. II., lire 55. When one considers that, with the exception of a very few Persian and Syrian buildings, the author has personally visited the hundreds of places he has mentioned and illustrated in his two volumes, it is easy to see the amount of care, time, and study he has bestowed on the subject. His first chapter is devoted to Roman Byzantine architecture from the time of Emperor Honorius to the fall of the Longobard dynasty. The second contains a graphic and vivid description of the *Maestri Comacini*—the first guild of Lombard architects which had its origin at Como, whence the name Comacini, for many a century synonymous with Ecclesiastical architecture. The third chapter—583 pages long—is devoted to pre-Lombardian architecture, and the last three chapters deal most exhaustively with architecture during the domination of the Franks, architecture in Dalmatia in the times of Charlemagne, and thence onwards to the appearance of the Lombard style. The second volume deals with a style and a period in which the British student of architecture is naturally more interested. Able essays on the Norman-Lombard style in Burgundy and Normandy are followed by a description of the ecclesiastical architecture of Great Britain, from the times of Constantine the Great to the Norman Conquest, with many specimens of styles between the Latin and Celtic schools yet to be found in Northumberland and Ireland, e.g., St. Peter's at Monkwearmouth, St.

Cuthbert's at Billingham, St. Paul's at Jarrow (compared with some churches at Rome), St. Vistan's at Repton, St. Mary's at Norton. The range covered by this volume is very extensive, embracing as it does all Europe and a good part of the East. The printing of the entire work does credit both to author and publishers.

Three Hundred Shades and How to Mix them, is the title of a folio book of colours compiled by M. Desaint, of Paris, and published by Messrs. Scott, Greenwood & Co., London, at 21s. net. Three samples of colour are given on each page and the composition of the entire series is given at the end of the book. The work is intended as a guide to decorators, painters, architects and others concerned with the mixing and use of colours.

The "Burlington Art Miniatures," now being issued in fortnightly instalments by the Fine Arts Publishing Company of Cheapside, are reduced reproductions of famous pictures by the company's mezzogravure process, which has been used with such excellent results for the plates included in several important works, such as *The Royal Collection* reviewed in these columns. These miniature reproductions, which are remarkably clear in spite of their small size (the "ivory" cards on which they are printed measure $5\frac{1}{2}$ ins. by 4 ins.), are made up in sets of ten each, and there are to be twenty sets in all, comprising selections from the chief public galleries at home and abroad, as well as the King's Collection, and some private galleries. The price of each set in a case resembling a book is 1s. 6d. net—a very moderate price considering the quality of the work.

The many admirers of the art of George Morland will be interested to learn that a mezzotint engraving after his picture *The Pledge of Love*, by M. Cormack, has been published in a limited edition by Messrs. Frost & Reed, of Bristol and London. The picture represents a lady seated under a tree by the edge of a piece of water and holding a letter in her hand. The subject is one which does not admit of easy translation by such a medium as mezzotint, but on the whole the engraver has achieved his task very creditably. The engraved surface measures $19\frac{3}{4}$ by $16\frac{3}{8}$ inches.

The plate which the Art Union of London this year offers to its subscribers is an etching by Mr. C. O. Murray, R.E., after Neils Lund's Royal Academy picture of *Royal Windsor*, the dimensions of the engraved part being 24 by $16\frac{1}{2}$ inches. Four states are issued, and the subscriptions entitling thereto range from one guinea to seven guineas.

THE LAY FIGURE: ON THE ART OF YESTERDAY.

"I WONDER why the art of the early-Victorian period was so unusually bad," said the Journalist. "It seems curious that the whole artistic achievement of the country should have gone to pieces then, apparently for no reason whatever. How do you account for it?"

"Who says it was bad?" enquired the Man with the Red Tie.

"Everyone says so," replied the Journalist; "all authorities agree that there never was a time when British art was in such a hopeless condition or so undeserving of serious consideration."

"You mean that all the members of your profession agree in making this mis-statement," laughed the Man with the Red Tie; "the men who know something about our art history do not commit themselves to such a foolish assertion."

"Do you really mean that you are disposed to defend early-Victorian art?" asked the Journalist. "You are indeed a bold man! Who, do you think, would be prepared to agree with you?"

"I will, for one," broke in the Art Critic. "I am quite ready to argue that in some at least of its phases the art of that period was as great as any that this country has produced, and that among the early-Victorian artists were counted some of our greatest masters."

"You make reservations, I notice," said the Journalist; "you say, 'in some of its phases'—what do you mean by that?"

"I mean that at the time to which you refer," answered the Critic, "the decorative arts were certainly not flourishing and sculpture was dominated by a very unintelligent convention; but painting, on the other hand, was full of splendid vitality and was being practised by many able men—some of whom were of more than common distinction."

"Oh, surely not!" cried the Journalist. "Just look at the prices the pictures of that period fetch now when they come up at auction. If they were such masterpieces as you suggest they would be more highly valued to-day."

"You can never get away from the idea that the commercial value of a work of art is fixed by its merit," interrupted the Man with the Red Tie. "How little you understand the popular point of view! It is just the other way about: the better the work the less it will fetch, unless it happens to be in the fashion—then it will always go for a good price, whether it is good or bad."

"There you are right," said the Critic: "fashion is the chief factor by which sale-room prices are determined; the merit of the things offered is a minor detail. The chief reason why so many of the early-Victorian pictures are practically a drug in the present-day market is that they are out of fashion, or rather, I should say, have not yet come into fashion. Two or three generations hence they will be keenly sought after and prices will then go up."

"But why should they not be in fashion if they are as good as you say they are?" asked the Journalist. "It seems to me that there is a want of logic in your argument. Good things ought always to be in fashion."

"Good things ought to be, no doubt," replied the Critic, "but unfortunately they hardly ever are, unless they are old. Fashion is strangely indiscriminating, oddly prone to be swayed by absurd trifles, and it is to a very trivial and absurd cause that is due this disparaging attitude assumed by you, and by many people like you, towards early-Victorian art."

"Go on; tell me how you account for it," said the Journalist. "I want to know."

"Well, it involves a paradox," returned the Critic. "This art of yesterday is condemned as old-fashioned because the fashion of it is actually not old enough. Many of us can remember our grandmothers garbed in early-Victorian costume and with hair dressed in the early-Victorian manner, and we feel a kind of annoyance when we see pictures of young girls in clothes which we associate with aged dames or of classic nymphs with the grandmotherly ringlets. But when we go back to Reynolds or Gainsborough, and find a fashion we do not remember, this imaginary incongruity ceases to offend our taste; and when we go further back still we can discover nothing to object to in paintings like those of Paul Veronese, which represent classic or Biblical scenes with figures dressed in the costumes of the painter's own period. That period, you see, is so remote that it has an interest for us, and we feel a kind of gratitude towards the artist who shows us what the world was like when he lived. Yet, if to be old-fashioned is an artistic defect, this art of centuries ago, produced by masters long dead, is more to be condemned than that of the masters of yesterday—it is certainly far older in fashion. It is really no want of merit in the art of half-a-century ago that causes us to treat it with such absurdly exaggerated scorn; its main fault is that it is too new."

THE LAY FIGURE.



"PONT DE LONDRES" (WATERLOO BRIDGE). BY CLAUDE MONET.
Pl. 6. J. L. Andrews.

CLAUDE MONET, HIS CAREER AND WORK. BY ARSÈNE ALEXANDRE.

WERE I asked to define, in the fewest words possible, the character, the nature, of Claude Monet's talent, and to give the reason why the place he holds in the history of art is so special and so considerable, I think I should content myself with just this formula—Monet is one of the greatest lovers of the Air that ever lived.

Air, subtle, intoxicating, life-giving air; air impalpable and yet so real; air which interposes between ourselves and things, while binding us to them; air which, having neither form nor hue, yet gives colour, and in turn reveals and then transfigures form; air, whether the air of the chemist or of the poet, inexhaustible source of joy and sorrow, of terror and exaltation; air without which it were impossible to live and love. This wizard, this nourisher, this enigma, this mainstay it is that Claude Monet has loved more than aught else in the world. This it is he ever strives to seize, to keep, to preserve alive. All things in the air serve him mainly as pretexts for rendering homage to their universal, their invisible king.

Claude Monet loves the air not only as artist but as man. He bathes in it with delight, lives in it as much as he can, preferring those spots where it is free and abundant to places, even the richest and most desirable, where the air is rarefied. For this reason he soon ceased to live in Paris, taking his work to Argenteuil, then to Holland, then to England, where Air has a knack of revealing itself more fully perhaps than in most parts of the world, thanks to its phantasmagoric adversary Fog and its mistress, Steam. After that to Argenteuil, then to Vétheuil, then finally (not to dwell on sundry stages to which I shall refer later) to the village of Giverny, where the air, Puck-like and delightful, plays madly, wildly, joyously with that opulent, august, and caressing Titania—the Seine. There he breathes to his strong lungs' content; there he notes the effect of air on flower and on stream; there, by way of repose, he rushes along the roads in his automobile, which is yet another manner of satisfying his untiring passion.

The excursion we are about to make into Monet's work and career will not for a moment upset the conception just formed of him. After that we shall perceive the

lesson it teaches and the rich themes it offers for discussion.

Claude Monet is a man of untiring energy. His life is of the simplest, for he has been a great worker; but even in this very simplicity everything bears witness to his supremely energetic nature.

He was born in Paris in 1840, of a commercial family; but as his father set up in business at Havre, it was in that town that the boy spent all his childhood. Wandering about on the sea shore, thus early beginning to pay his court to King Air, he came across a painter, or rather a painter came across him, while he was trying his hand at some water-colours. That painter was Boudin, a charming artist whom one might style a sort of French Constable on a small scale. He too was greatly enamoured of atmosphere. Encouraged and advised by Boudin, young Monet definitely made up his mind to be a painter, and thenceforth neither the opposition of his father nor the possibility—one may even say the probability—of a life of want and struggle and hardship had the least effect on his fixed determination.



PORTRAIT OF CLAUDE MONET FROM A PHOTOGRAPH
(By courtesy of M. J.-E. Bulloz, Paris)

Claude Monet

After these first experiences he entered the *atelier* of the very academic Gleyre. If ever there was a painter caring nought for air it was he. Gleyre's creations are mere congealed statues, incapable of breathing, having, indeed, no need of it, seeing that they live in something quite different from air, with which they can thus dispense entirely. So the young artist, impelled by Nature, put aside all these lifeless things, and all these conventions which impede life; and not having as yet found a means of escape into the vast freedom of the firmament, he placed himself under the artistic domination of Courbet and Corot, a course of action which at that time stamped one a revolutionary. The first step in the direction of complete deliverance was taken in 1863, when an exhibition of the works of Manet revealed to Monet what could be effected by honest, simple painting, by the great contrasts of fresh tones, quite apart from the rules of *chiaroscuro*. To make a change of this kind was, it should be remembered, as mad a thing, commercially, as one could do at

that period. Nevertheless Monet took the plunge with all the ardour and the resolution he showed in everything he undertook.

From 1866 (the year in which he exhibited his *Déjeuner*, reproduced in these pages four years ago, and the year of his great female portrait, *Camille*, now reproduced), Claude Monet was destined, right up to 1883, to be engaged in desperate conflict with circumstances on behalf of his art. He was the butt of all sorts of jokes, to which he paid no attention, suffered privations which he scornfully endured, antagonisms which never checked him for a moment in his stride. Everything that might serve to embitter a man fell to his lot—without embittering him. For years he found the utmost difficulty in selling his paintings even for the ridiculous sum of a hundred francs. Little cared he. With complete confidence in himself he refused to make the smallest concession to public taste. This was the period of his closest intimacy with Sisley and Renoir. The latter has often told me how, when the little



"OLIVE TREES"

(By permission of Messrs. Durand-Ruel)

BY CLAUDE MONET



"FALAISES A ETRETAT (1885)." BY CLAUDE MONET.

group was in direst difficulties, Sisley represented good humour, and Claude Monet always represented confidence in the future.

Now, not only would Monet never make concessions—seeing that he was engaged in experiments which absolutely debarred them—but he made his case still worse with the public by two fresh excursions which brought him to his final stage. Just as the paintings of Manet had impelled him to seek absolute simplicity in drawing and modelling, so the Japanese prints over which he had waxed enthusiastic during his visit to Holland in 1870, made him paint henceforth in none but the brightest, clearest harmonies, and caused him to strive to make his palette of the lightest possible description.

The third *étape* of Monet, after all these syncretical researches, was for a change in the direction of analysis. Having mastered draughtsmanship in its strongest and most concise form, and captured colour so far as to succeed in rendering aerial effects whether soft or striking, there remained nothing for him to do but to study in its subtlest forms that light which, in accord with the season and the hour, ranges over the immense keyboard of optical sensations. One must certainly regard as an exceptional adventure in art this evolution from the artificial to the simple, and again from the simple to the artificial, with the aid—be it remembered—of the very elements of simplicity.

In the prescribed space of a study such as this, I am compelled to confine myself to a general indication of the artist's work, instead of making a close examination of his yearly, his periodic efforts. But in what follows we may perhaps regard the works which come in for consideration in the light of these general ideas I have attempted to lay down.

As I remarked just now, each of these divers phases furnished Claude Monet with an opportunity, or a succession of opportunities, to test his energy; for each brought down upon him the animosity of the critics and the derision of the public. It must also be remarked that at that time—close to the present in point of years, but already quite remote in feeling—such art criticism as counted was expressed in the language and after the manner of the *vaudeville*; thus a pun, a more or less witty remark, an ironic *mot* designed to wound, took the place of serious discussion, even that of any honest examination of an artist's work. The public for its part simply regarded matters of art as a means of experiencing sensations pleasant

and conventional—as an amusement, in a word. To-day everything is quite different; indeed there is a tendency to go to extremes in the serious discussion of work which itself is not always serious, and the public, which has indulged in this occupation to an extraordinary extent, now shows such a dread of making a mistake over some new Monet that it is bound to commit errors in the opposite direction.

It was therefore the critics of the little Boulevard papers who warred against Claude Monet; they too found the ironic word *impressionism*, which since then has “come into its own” pretty completely. The word dates from 1874, the period of the celebrated exhibition wherein were united Pissarro, Monet, Sisley, Renoir, Cézanne, Guillaumin, and Mme. Berthe Morizot, together with a few artists such as Degas, de Nittis and Lépine, who had nothing in common with what was styled “the new painting” until a witty critic invented the word *impressionism* on seeing a picture by Monet entitled *Impression : Soleil levant*. Monet may thus be said not only to have established the essential formula of the School—which was destined to become extremely numerous and to possess qualities of the most diverse kinds—but also unintentionally to have provided one of those striking labels which become engraved on the memory of the crowd and represent the difference between victory and defeat.

But summarised in this manner the story gives no idea of the prodigies of will-power demanded of Claude Monet to enable him to keep his head above water during this period of fifteen years or more. Not till 1886 or 1887 did the critics begin to change their tone. By this time Monet had gained new and enthusiastic defenders, who in their turn took up the weapons used, when almost alone against the multitude, by MM. Duranty and Théodore Duret as writers; M. Durand-Ruel on the business side, and MM. de Bellio and Caillebote as *amateurs*.

It was about this time too that Monet came upon the final and typical idea which completes what I have just said regarding his progress by successive stages.

This idea offers a special justification of what I have remarked about Monet and his devotion to the air. As we all know, certain of the great Japanese artists, whom the painter admired and followed so ardently—notably Hokusai and Hiroshige—were in the habit of treating the same *motif* in a series of plates, when that *motif* happened to be varied, either by being taken from a different point of view or at a different hour or season.

Claude Monet

There, certainly, Claude Monet found the starting-point of the celebrated Series which demanded to be described with some detail. But while the *point de départ* is analogous, the treatment and the *mise-en-œuvre* are absolutely different. Indeed, whereas the Japanese vary the details and the proportions of the principal theme, Monet contrived time after time to paint an identical theme from precisely the same point of view, with the same lines and in the same proportions. Only the colour, the light, the air are changed in each canvas, either with considerable intensity or with nearly approaching and very subtle *nuances* in the exact moment chosen. Herein lies his very remarkable invention; for the rest, the Japanese in paint and Beethoven in music had already revealed the marvellous profit art may derive from the "varied theme." With the new method of M. Monet we have the theme, nothing of which would be altered with regard to the melody, heard through the multiple variations, but beneath which, with each variation, would pass a harmony entirely reconstituted. Let me add that this process, which in music could not fail

to produce a certain monotony, invests the painting of M. Monet, on the contrary, with marvellous variety, for the harmony is the *raison-d'être* of his work, and moves incessantly *above* the theme and not beneath it.

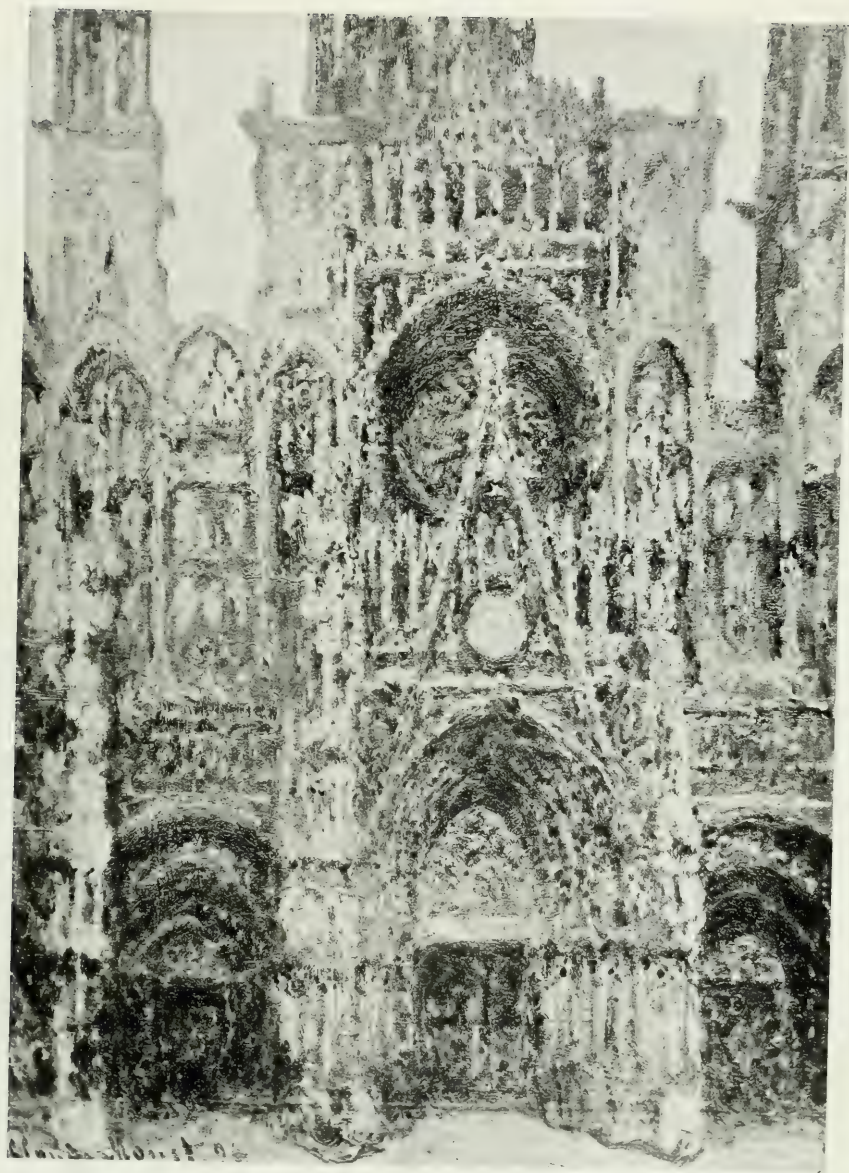
In 1890 it was that Monet started the fertile enterprise of these variations. He began with *Les Meules*, a field with a number of goodly sheaves of wheat standing out boldly against the horizon, with their shadows sharply silhouetted on the soil. Some were painted under a burning summer sun at its hottest hour, others on the most piercing days of winter; some in the morning, others at night—and together their effect is to give the spectator one of the liveliest physical impressions ever produced by painting. In one and all the atmosphere was decomposed as to its elements, and recomposed, to obtain the general effect, in the most magnificent manner. The success of this first attempt was great, and since then these sets of entrancing pictures of a theme long thought-out have been almost the only form in which the artist has sung his love-song to the air.



"CABANE DE DOUANIER À VARENGEVILLE"

(By permission of Messrs. Georges Petit)

BY CLAUDE MONET



"CATHÉDRALE DE ROUEN: LE PORTAIL
VU DE FACE." BY CLAUDE MONET.
(By permission of the Musée de la Ville de Rouen)



"LE CHAMP DE TULIPES À SASSENHEIM
PRÈS HAARLEM." BY CLAUDE MONET

(By permission of Meets, Duval-Ruel)

Claude Monet

Let me just mention the most famous of them ; for it is impossible to examine them all in this restricted space.* Following *Les Meules* came the no less admired works depicting the cathedral of Rouen.

By turns in silver, in gold, in pearls, this prodigious piece of sculptured jewellery appears in some fresh and surprising aspect. Herein perhaps the spirit of analysis governing the artist's vision of things may be said to reach its climax.

* In order not to interrupt our investigation of the general idea of Monet's work it has been necessary to pass by certain things, typical though they be. Here, however, are notes which will enable the reader to fill in the detail to the *ensemble* already indicated. In 1866 Monet produced a very large picture (*Déjeuner sur l'Herbe*), and at the same time as *Camille*, referred to above, a big figure of a woman in Japanese garb. In 1871 he did some views of the London parks ; in 1877-8 studies of engine smoke at the Gare Saint-Lazare ; in 1885 the cliffs of Etretat, &c., occupied his attention ; in 1878-9 he did views of Vétheuil with the Seine full of ice ; in 1886 the rocks of Belle-Ile ; in 1889 views of La Creuse ; and in 1895 Norwegian scenes. The *Meules*, as already stated, dates from 1890. The sets are completed by a *motif* taken from the banks of the Seine—an arm of the river winding among great clumps of trees. This series is one of great delicacy and delightful freshness.

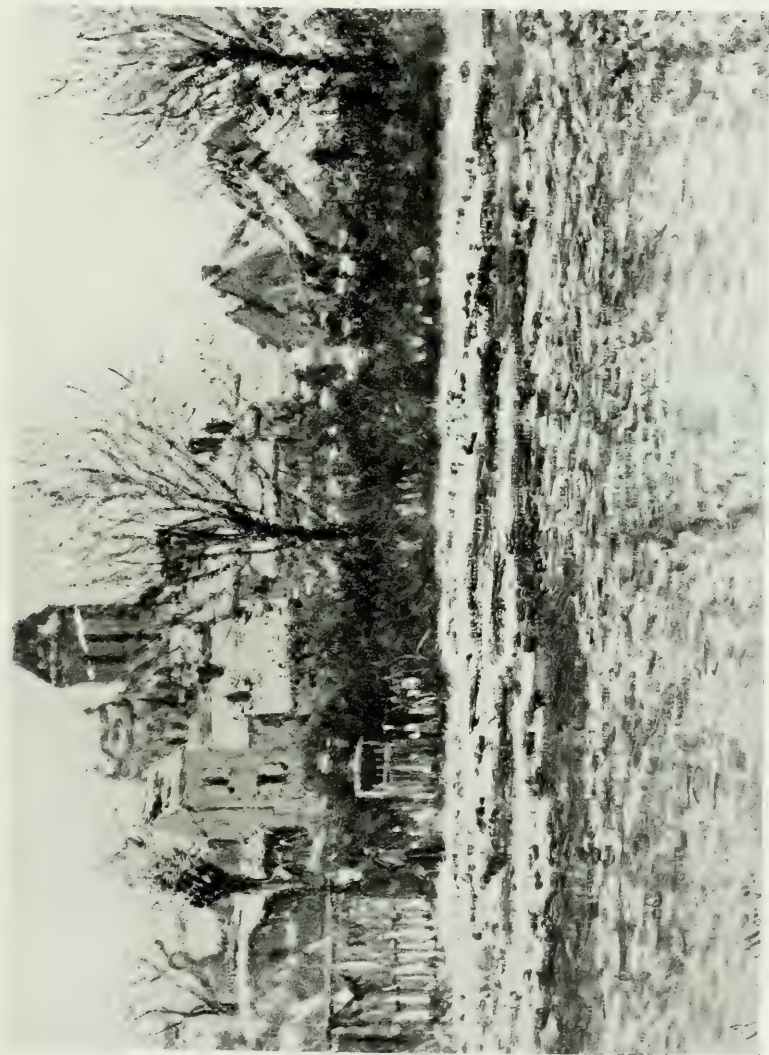
Then there were the *Vues de Norvège*, the *Rochers à Belle-Ile*, the *Peupliers* on a river bank, the *Vues de Vétheuil*, taken from the other side of the Seine, and others. But the last Series are exceedingly original. One is that of the *Nymphéas*. Part of Monet's property at Giverny is occupied by a piece of water abounding in water-plants and vegetation generally, which turn it into a sort of fairy scene. A Japanese bridge crosses the water, and in the paintings of it the general effect has been infinitely varied, the views ranging from the subtlest mysteries to the most gorgeous fanfares of colour. The other Series consists of his *Vues de la Tamise*. M. Monet painted the immense stream with the fanciful but imposing silhouette of the Houses of Parliament visible through the strangest and most romantic of atmospheres which he seems to have inhaled through his every pore ; while the movement and bustle of London Bridge are seen either quivering with light or disguised into apparent irreality by prismatic fogs. At times the work is as detailed as the sculptures on the front of Rouen Cathedral, at others it is just a simple, strident gleam amid deepest gloom, tearing open the sky and suggesting the clacking of the waters



"LES SALAISIES DE TOURVILLE"

(By permission of Messrs. Georges Petit)

BY CLAUDE MONET



"L'ÉGLISE À VETHEUIL," FROM THE PAINTING IN
THE MUSÉE DU LUXEMBOURG BY CLAUDE MONET.
Reproduction by J. J. Langley, 1907.

Claude Monet

below. In every case the effect is grandiose and penetrating.

The latest of these Series—he is working on it at the present time, and it will be exhibited in Paris this year—is based on the strangest and apparently the most paradoxical material, but it is declared that the effect will once more be astonishing. This time it is no longer a case of representing objects themselves—neither earth nor heavens. No sky, no horizon, no objects in these paintings, but simply the reflection of sky and objects on the surface of the water! Strictly speaking, they are apparitions of flowers of hazy outline on the magical, moving face of the lake. In a word, they represent in their acutest form the imaginings of a realist.

For, after the divers indications I have attempted to give, we can now grasp the general idea of the tendency of Monet's work. He is a great positivist, this artist who has never painted aught but what

he has seen, and who has gone straight to Nature herself to demand every rapture of mind, every joy of vision, and in that Nature has succeeded in beholding all she possesses that is richest and most stimulating. With many artists, even those who uphold the Impressionist doctrine, and have used to the very letter the processes and the colour schemes made famous by Monet, Nature offers a monotonous spectacle. They rest content when once they have found a key and a subject to their taste—and that of their public. Nevertheless, they may well be fine artists, fully deserving the attention of good judges of art. But they lack Monet's magnificent avidity, his marvellous, unappeasable appetite, which have ever prevented him from resting after success, and will prevent him till the end. The reason of this great difference between him and them is a very beautiful reason; and I do not think it has ever been stated so clearly as I am about to attempt to state it.



"L'AQUEDUC DE MARLY"

(By permission of Messrs. Georges Petit)

BY CLAUDE MONET

Claude Monet



"VUE DE HOLLANDE"

BY CLAUDE MONET

(By permission of Messrs. Georges Petit)

These painters to whom I am alluding transport, project themselves into Nature, and consequently can give us nothing but their personal "note," the sort of dominant which is proper to every man. Claude Monet, on the other hand, has ever striven to draw all Nature within himself. Successively, he himself has been all the objects of his contemplation and his desire. Monet has

who describes nothing he has not seen, but who has judged exactly how much that is extraordinary is presented by the merely ordinary seen through the medium of absolute thought and absolute love. Thus one may say—to employ a happy formula invented by an artist of our day for application to an artist very different from Monet, but very remarkable in his way—that Monet

been sun, ice, fog, flowers, tinted waters, lofty trees, rugged rocks, cathedrals gilded by the light, sheaves burnt up by the canicular heat, or benumbed by winter's cold. And yet, being all these things, he has remained himself. Thus it is that a picture by Claude Monet—even one of a series, identical in size, in drawing and in proportion—is never quite like another, while all the master's pictures bear his mark to such an extent that one might know them from afar.

All this, let me repeat, is the work of a man



"L'HIVER A LAVACOURT"

(By permission of Messrs. Georges Petit)

BY CLAUDE MONET



"ARGENTEUIL." BY CLAUDE MONET.
(Photo. J. L. Baer.)



(By permission of Messrs. Durand-Ruel)

"CAMILLE" BY
CLAUDE MONET

Eastman Johnson

has shown us "*des réalités ayant la magie du rêve.*"

There is no other teaching I desire to draw from the study we have just made. Enough to have shown that a phenomenon such as that presented by the career and the accomplishment of Monet cannot and ought not to be repeated, because those who should attempt to put into practice Monet's practices and experiments—decomposition of colour, painting *at the moment*, varied Series on one theme, etc.—could do no more than feebly repeat that which Monet has delivered with much instinctive force. Nor should it be attempted, because the works which Monet has given us, while lovely in themselves, have stopped only on the extreme limits of painting. Already we have seen that in attempting to go beyond those bounds some young artists have produced—if one can call it "produced"—mere shapeless things, devoid of life and harmony; whereas, on the other hand, a fine painting by Claude Monet is one of the most harmonious and the most living things in the art of our day.

ARSÈNE ALEXANDRE.

(The three pictures by Monet which we are enabled to reproduce by the courtesy of M. J. E. Bulloz are included in a work published by him, *L'Œuvre de Claude Monet*. —THE EDITOR.)

EASTMAN JOHNSON: AMERICAN GENRE PAINTER. BY SADA-KICHI HARTMANN.

ADAPTABLE as the principle of the "survival of the fittest" is to all human endeavours, nowhere does it seem to be better exemplified than in the domain of painting. Thousands of painters paint and exhibit, critics write about them,

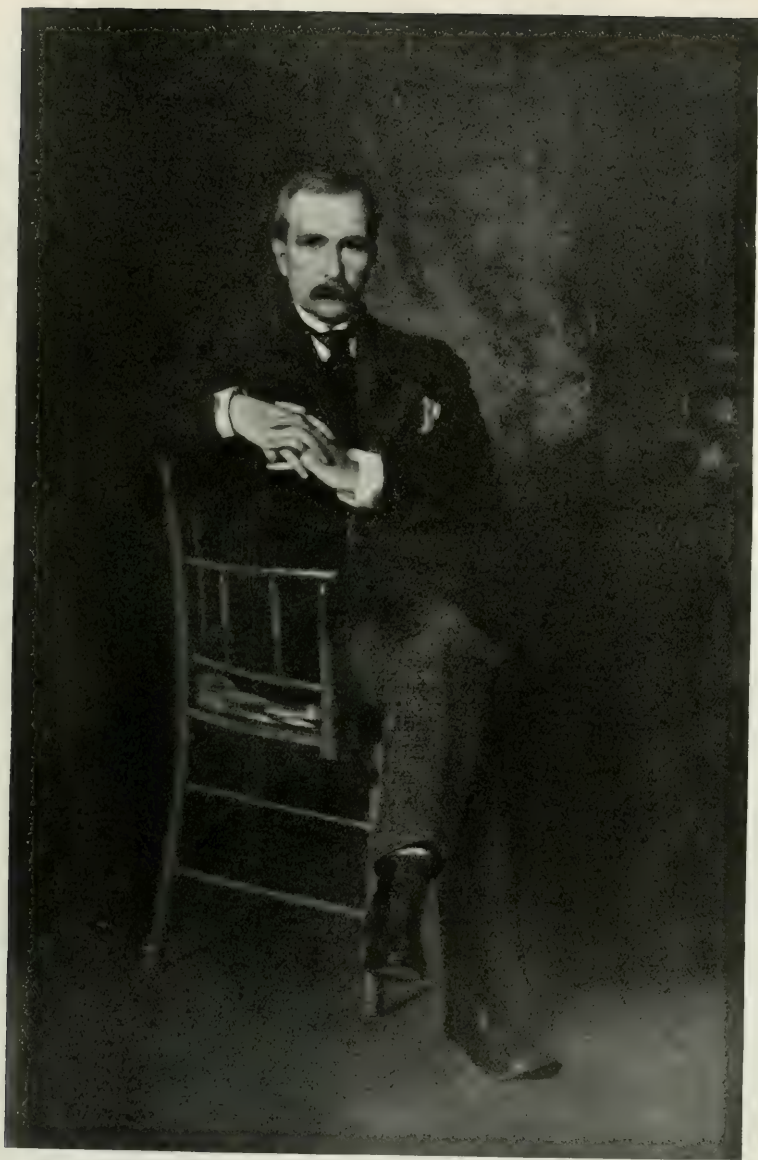
and the public occasionally buys their work; but after one or two decades only a few names remain. No matter how many clever and popular exponents this or that school may have, after the lapse of a generation it is represented merely by three or four men, and in the course of another twenty-five years even the leading characteristics of the rival schools have become blurred, and the whole period is remembered but by a handful of men, and they are invariably those who reflected best the taste and aspirations of their time.

The work of Eastman Johnson seems to possess this surviving quality. He—who followed so assiduously in the footsteps of Inman and Mount—is to-day generally recognised as the leading *genre* painter of America. His life covered four scores of years. He was born in August, 1824, at Lovell, Maine, and died April 5, 1906, in New York City—a long career, in which most men would have



"THE BOY LINCOLN"

BY EASTMAN JOHNSON



PORTRAIT OF MR.
JOHN D. ROCKEFELLER
BY EASTMAN JOHNSON

Eastman Johnson

outlived their freshness of judgment and sureness of eye. Many of his contemporaries—once on the top wave of success—have been forgotten, and if their names perchance are mentioned, they recall to us nothing but the old "Academy" days of forty or fifty years ago. Eastman Johnson was a power in our art life to the very last. His self-portrait, painted in 1899, is technically superior to anything executed by him during the first fifty years of his life. And although he typifies best the period of the sixties and seventies, the years previous to the general exodus of young American painters to Munich and Paris, he managed to hold his own even at a time when Chase, Weir, Shirlaw, Eakins, became the brilliant exponents of a new, more technically perfect style of painting. His career was one of continual progress; step by step he advanced towards greater freedom of expression. Like Hunt, Fuller and Inness, he remained a student all his life, absorbing the leading art characteristics of each new movement and school,

and adapting of them as much as was possible without sacrificing his own individuality.

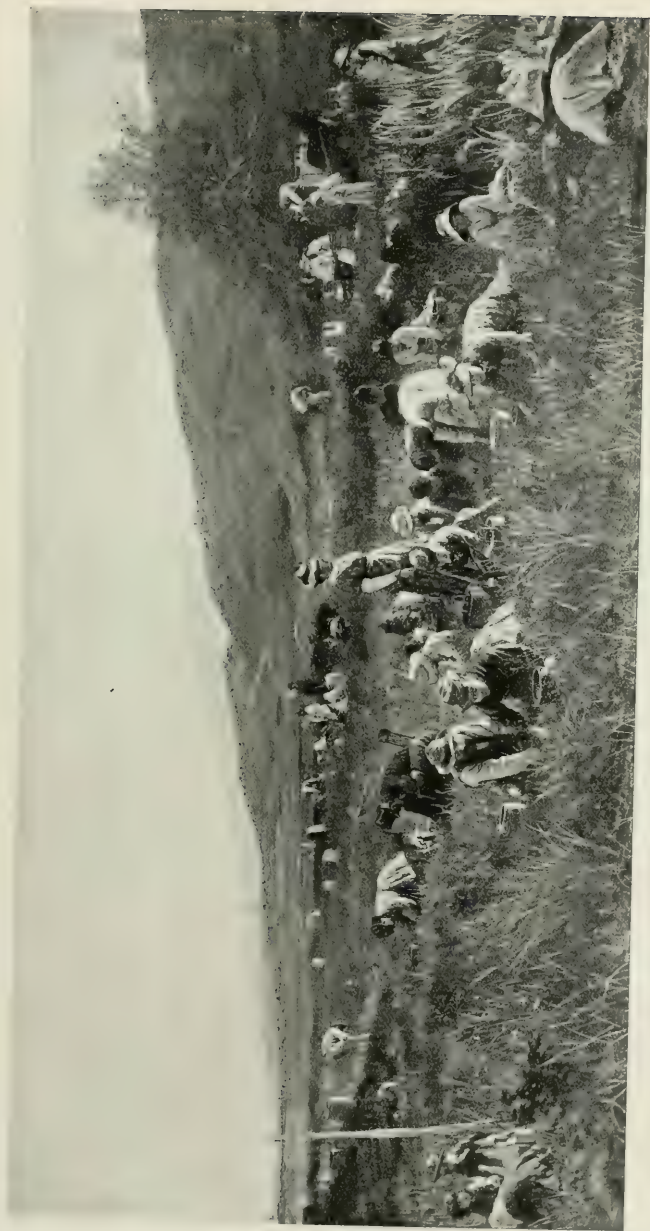
Eastman Johnson was successful from the very start; he began as a "crayon limner." His father, a distinguished citizen of Maine, having held the office of Secretary of State for thirty years, was in a position to secure prominent sitters, including the members of the Legislature, for him. During the years 1845—1849 he drew, among others, the portraits of Dollie Madison (the President's wife), of Daniel Webster, of Governor Winthrop of Massachusetts, of John Quincy Adams, and of the New England authors Longfellow, Emerson, Hawthorne and Charles Sumner. Indeed a remarkable beginning for a young artist!

In 1849, at the age of twenty-five, he started for Europe. Düsseldorf was at that time the Mecca of all young American painters, and it was quite natural that Eastman Johnson also should wend his way to the famous Academy and have himself enrolled as a pupil. He stayed nearly two years in



"THE CRADLE SONG."

BY EASTMAN JOHNSON



"THE CRANBERRY GATHERERS"
BY EASTMAN JOHNSON

Düsseldorf, and became thoroughly imbued with the popular tendency of the German school. He conscientiously studied the works of the great German painters of that period—Schadow, Lessing, Sohn and Bendemann, and found much to admire. Only their sentimentalism never appealed to him very strongly, and although he tried himself in that direction, as, for instance, in *The Kiss* and *Feeding the Lamb*, the pictures painted under that influence do not bear the stamp of individuality of his other work. The by far most important event during his stay in Düsseldorf was his meeting with Ludwig Knaus. His art ideas had so much in common with those of the young German painter that he was drawn to him from the very start, and there is no doubt that their constant association as pupils of the Academy during those two years proved equally beneficial and stimulating to both.

After a two-years' sojourn in Düsseldorf he felt that he had learnt all he could learn there. The trouble with the Düsseldorf School was that its exponents were really no *painters* in the modern sense of the word. They were not only deficient in colour, but incapable of brushwork—attractive and captivating in itself. Emanuel Leutze, in whose *atelier* Johnson worked a good deal, and who was then painting his celebrated *Washington crossing the Delaware*, was in a way typical of this school.

In search of colour and a more masterly technique he visited London and Holland. Unforeseen opportunities that presented themselves to the young painter in the latter country, induced him to take up his domicile at the Hague and embark on the career of a portrait painter. During the next three years he painted the portraits of various notables, among them the young Princess



PORTRAIT OF MRS. EASTMAN JOHNSON

BY EASTMAN JOHNSON

Marie of Holland and some ladies of the Court, also his first figure pictures, the *Jew Boy*, the *Card Players* and the *Savoyard*. His work met with so much approval that he was offered the position of Court Painter; but, desirous of wider fields of action, he proceeded to Paris in the summer of 1855, and installed himself in a studio on the Boulevard Poissonnière.

During the fifties Delaroche and Couture enjoyed the greatest popularity in Paris as successful painters as well as teachers. The younger one, Couture, had become world famous by his *Orgie Romaine*, exhibited in the Salon of 1847, and it was this painter's work to which Eastman Johnson felt himself irresistibly drawn. Couture's choice of subjects, half classic, half romantic in tendency, left him rather cold: it was the Frenchman's technique, so superb in breadth, so simple and dignified, which fascinated the young American



EMBERS
BY EASTMAN JOHNSON

Norwegian Peasant Architecture

painter, as it did so many others. Couture was one of the great technical painters of the nineteenth century, and in a way a forerunner of Manet, and his influence was far felt. Knaus' painting in the Luxembourg shows this influence most strongly, and in America two of our most individual painters, William Morris Hunt and Wyatt Eaton, were direct followers of the Couture style as far as brushwork is concerned. Also Eastman Johnson fell under the same spell, but not immediately, and rather through reminiscence of what he had seen during his Parisian stay ten or twelve years later. His Mount Vernon series, his Indian pictures, his *genre* paintings, like *The Old Kentucky Home* and his early war pictures, are painted in a style that reflects the study of the old masters, particularly in the sketches that are thin in the shadows but solid and even quite bold in the remainder of

the picture. His finished canvases, however, show the characteristics of the period; though their colour is soft and harmonious, and of a wider range than the greyneyness of the Düsseldorf palette, the texture is rather smooth. It was not before the seventies that his style in the Nantucket series, his charming children pictures, and his ambitious *Milton and his Daughters*, gained in breadth; he was always an excellent draughtsman and an interesting colourist, but now also his touch became brisker, more granular and vigorous. After that he steadily advanced, and in the eighties and early nineties he technically kept pace with the younger men, who on their return from Paris and Munich had founded the Society of American Artists. The most noteworthy pictures of this period are his *Girl with Sleigh* (1879), *Corn Huskers* (exhibited in Paris 1878—79), and his *Portrait of Mrs. Eastman Johnson* (1888). They are painted in a firm broad manner. His former passion for accessories and incidental subordinate parts has given place to the observation of simple naturalistic effects. In them nothing but the most essential is expressed.

Notwithstanding these achievements, Eastman Johnson will always be ranked as a *genre* painter, as it is in this branch of painting that he has accomplished his best and most lasting work. S. H.

NORWEGIAN PEASANT ARCHITECTURE. BY WILLIAM PETERS.

Most travellers in Norway must have noticed that almost every man wears a short knife on his left hip. In some places it is the custom to wear this knife on the right side, where, according to archaeologists, swords were worn during the Bronze period. For close combat this seems to be a more convenient place to have it. It is said that in olden times the Norwegians were quick to take to the knife, but in our days the conditions are not so dangerous as they were four hundred years ago, although it does happen even nowadays that a meeting with the brown bear in the woods necessitates immediate recourse to the short knife as the sole means of defence.

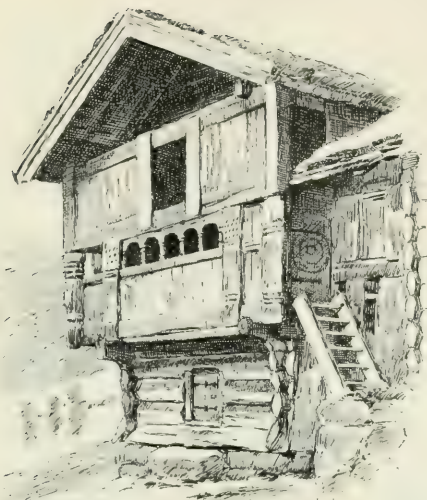
In daily work the knife is nearly as necessary as the right hand, and as soon as the Norwegian boy has arrived at the



"GOOD-NIGHT"

BY EASTMAN JOHNSON

Norwegian Peasant Architecture



STORE HOUSE IN SATERSDAL

DRAWN BY WILLIAM PETERS

age when his dignity is expressed by an enormous pair of trousers, the knife is also there. His first medium for expressing his ideas is not the lead pencil or the pen, but the knife. When tending the cattle in the wood he whiles away the time by cutting pipes or the national long "Lur" for playing the popular tunes, or he cuts a little box with secret locks, decorated with the primitive ornaments he has seen in his home, for safeguarding his modest valuables.

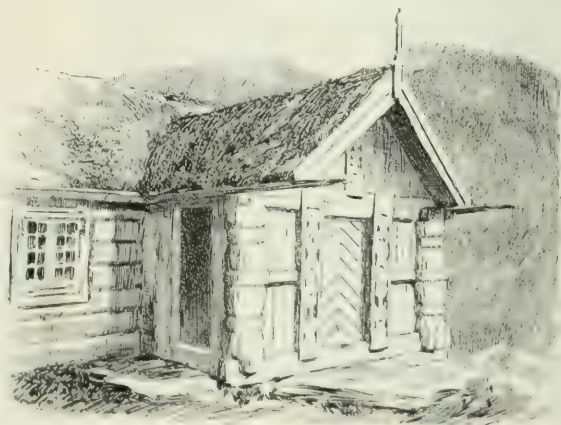
Woodcarving is certainly the most popular art in Norway, and has been so from time immemorial. We can see this on the 8th or 9th century Viking ship which was discovered last year; the stem and other parts are beautifully decorated by carved ornaments. The wooden churches dating from the 11th and 12th centuries also show rich work of the same kind, especially the doors, which are framed by carved plait-work, dragons twined together in endless windings.

Our great historian, the late Prof. Sophus Bugge, has proved that the northern mythology, with its Odin and Thor, is a variation of the Greek mythology. The ornament, too, has its relationship with other European styles, especially the Roman and Byzantine. It would have been interesting to study the transformation of the Roman style of church from stone to wood, but this would lead too far from the subject in which I want to interest readers—the peasant architecture as seen in old buildings of a secular or "profane" kind. It seems strange that in such a mountainous country as Norway wood and not stone should be used for building houses, but our stone is not so well fitted for this purpose, being for one thing much too hard; wood is far easier to work, and is also much more comfortable for houses in cold climates.

The first impression of a Norwegian peasant homestead is that it consists of so many separate buildings. There are not several rooms for different purposes in the same house, but for each purpose another house.

The most prominent in appearance and in architecture is the storehouse—the "Stabur" or loft. The first house the peasant shows a visitor with pride is the loft, and a well-filled loft is an unfailing sign of prosperity or even wealth.

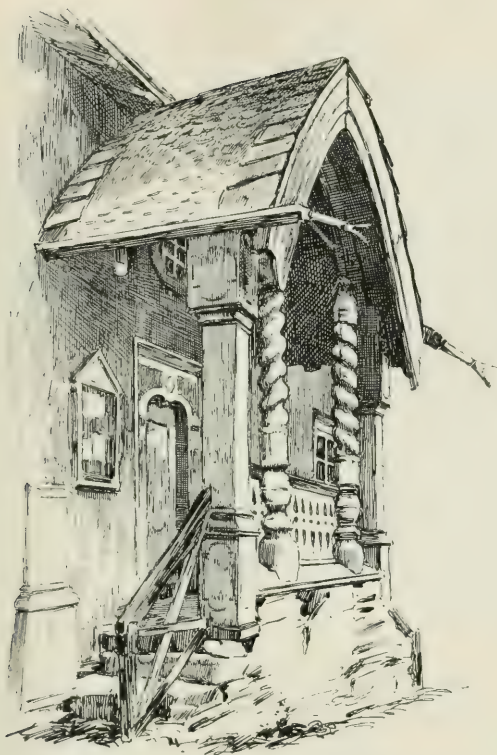
The loft is built on posts to ensure dryness and to prevent mice from entering. The rat is a foreigner and has not yet reached the inner parts of Norway. The ground floor in this building



TYPICAL HOUSE ENTRANCE IN NUMEDAL

DRAWN BY WILLIAM PETERS

Norwegian Peasant Architecture



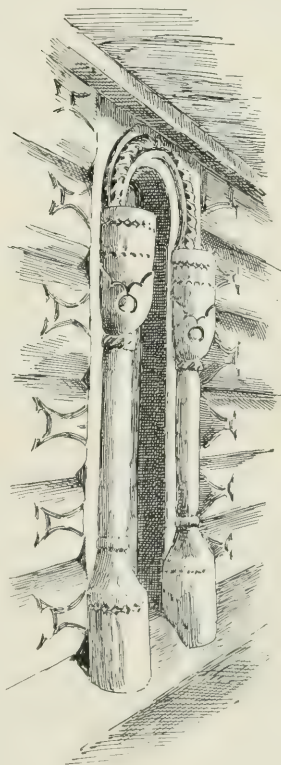
ASSIZE HOUSE AT SUNDRE AALL, HALLINGDAL, BUILT BY JOLLEF VILLAND
DRAWN BY WILLIAM PETERS

contains all kinds of provisions, the national dry bread—in large sheets, thin as paper, piled up from floor to ceiling—dried meat, bacon and ham often so old that it cannot be used, all stored in enormous quantities.

A ladder leads up to the second story, which consists of a room surrounded by a corridor. In this room are contained stores of furs and dresses, enough for the whole life of every member of the family. Large chests contain the more private possessions of the different persons—great silver jugs, the bridal crown and belt, and other things. A few beds are placed here for guests, but as there is no fireplace the cold in winter must be rather hard to endure. The exterior of the loft is richly decorated with columns and carved framings on the door, which occasionally shows some good ironwork.

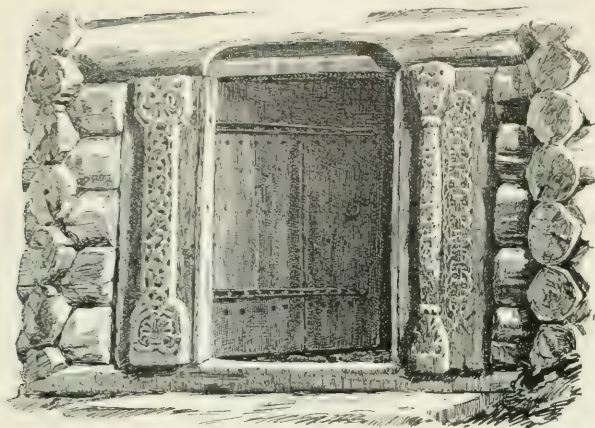
In the dwelling-house proper a narrow entrance corridor leads to a large room with raftered ceiling and an open fireplace in the middle of the room, whence the smoke ascends through a hole in the ceiling above—hence the name

“Rogstue,” or smoke-room. As there are no windows the only light entering the room comes from the same hole or through the open doorway. Behind this principal room there are two small sleeping chambers with flat ceilings, the space between these and the sloping roof above being used for drying wood and sometimes as a sleeping place. Over the fireplace is a wooden dragon-shaped beam for hanging the cooking pots. The entrance is very low pitched and considerably above the ground level, so that passing in and out offers some difficulty. This feature is probably a relic of the olden



ROMANIC DOOR OF A STORE-HOUSE IN HALLINGDAL (ABOUT A.D. 1300)
DRAWN BY WILLIAM PETERS

Norwegian Peasant Architecture



ENTRANCE DOOR AT RAULAND, NUMEDAL

DRAWN BY WILLIAM PETERS

times when, as the sagas tell us, much fighting went on, and houses had to be built to resist the attacks of armed men. In the *Njaal* saga, for instance, it is told how the enemies of Gunnar had to lift the roof off with ropes before they could kill him with arrows.

The floor of the living-room is simply earth trodden down to make it firm. The floor of the king's hall in ancient times was the same, only covered with straw. Facing the entrance-door, where the husband had his seat, there were wooden columns carved with ornaments, and on the top the House-Gods on either side; but these columns are no longer seen.

Inside, behind the long table, are placed long benches on which everyone has his place according to his social position. In the days of old every warrior in the king's hall had his bed behind his seat—probably in a narrow alcove shut off from the hall by tapestries—and on the face of the walls dividing these little cabins one from the other were hung the warriors' weapons, just beneath the irons which held the torches, and within easy reach in case of a sudden call to arms.

These "smoke houses" have very simple exteriors. One of the richest is shown in my drawing from Rauland. This house was recently removed to the Folkemuseum at Bygdo, near Christiania.

By contact with more civilized nations, and especially England, the king's hall became by degrees more comfortable, not to say luxurious. Olaf Kyrre transferred the fireplace from the middle of the room to the corner, and instead of being an open fireplace it was converted into a huge stone oven; but the chimney was not yet introduced, and so every time the stove was lit the room was filled with smoke, which was only allowed to escape when the mass of stone became quite warm. In consequence of this the king's seat was shifted to the opposite corner of the fireplace. Not

until after the 16th century were chimneys introduced into the houses of the peasants, the hole in the roof closed, windows put in the walls, and the room made more comfortable with furniture.

The "loft" and the dwelling-house proper are always the most interesting portions of the Norwegian homestead. The stable and "harvest houses" are very primitive, and without special architectural features. Amongst the other houses is the "Skaale," close to the dwelling-house, where



LOFT VILLAND'S HOUSE, HALLINGDAL

DRAWN BY WILLIAM PETERS

Norwegian Peasant Architecture



THE ASSIZE HOUSE AT VALLE, SAETERSDAL

DRAWN BY WILLIAM PETERS

the wood is chopped and other work is done. The "Badstue," or bath-house, where formerly a steam bath was prepared, as in Russia nowadays, by throwing water on hot stones, is, alas, no longer used for this purpose, but only for drying the corn and malt used in brewing.

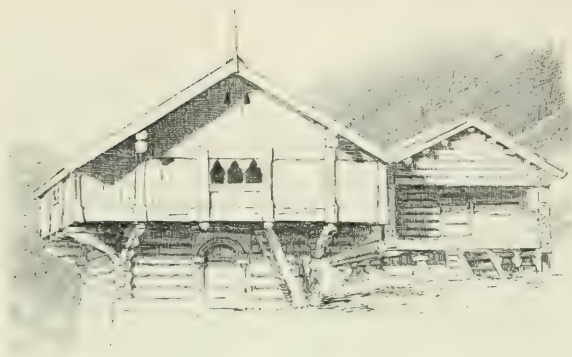
The "Eldhus," or fire-house, is used for cooking, brewing and washing. Then there is the smithy, and, at the nearest brook, the corn and saw-mills. Very often some of these houses are duplicated, especially the loft and the dwelling-house. The buildings form a square round the "Tun," or yard, and with their darkened walls and grass-covered roofs look very picturesque.

As I have mentioned before concerning the churches, the Roman style is the oldest, and the "profane" buildings, dating from the thirteenth century, may be said to belong to the same style. Before Norway was Christianised, about the year A.D. 1000, the Norwegians often visited foreign countries, conquering wherever they could, and often settling permanently, as in Normandy, Ireland, and parts of England. To become a Viking and go forth on one of these excursions was considered the finishing touch to the educa-

tion of a young nobleman, who on his return would be proud to relate his adventures—in verse if he was anything of a "skald." In later times the more friendly trading relations established with other nations had a great influence on Norwegian architecture and crafts. In the ecclesiastical buildings, however, pagan *motifs* continued to be used for decorative purposes. Elaborate carvings of dragons and other legendary figures and subjects were mixed up with the demons of mediæval Christianity. In the secular buildings the dragon seems to have lost its sinister aspect, or has given place to wreaths, festoons, and other forms of leaf ornament.

The oldest profane buildings now left date from the 13th and 14th centuries. The entrance door of the Rauland house which I have mentioned before has over it an inscription in runic letters, which reads, when translated, "Torgaut Fífl made me." Whether this refers to the entire house or only to the wood carving it is difficult to say. These Runic inscriptions were, judging from their character, carved before the year 1300. The style of ornament shows how near the old Norwegian style is to the Irish. Is this similarity due

Norwegian Peasant Architecture



THE LOFT AT STAVE, HALLINGDAL (BUILT ABOUT 1300)

DRAWN BY WILLIAM PETERS

interesting regions of Norway, for we find there houses belonging to all the different periods. The "Loft" at Stave is probably one of the oldest in Norway, dating from the 13th century. It is built without the usual posts on a stone foundation of exceptionally good construction. The legend tells us that during the black plague (1349), when nearly all the people who remained in the valleys were smitten and died, a young girl lived in this loft a whole year, and was found alive when people came back. In this building

to direct influence or descent from a common origin?

It is surprising that our architecture shows so little trace of the Renaissance. The export of wood to Holland was very great; the sailors brought home oak furniture, which was copied by the peasants in their primitive way, but in domestic architecture no appreciable influence can be traced. From the 17th and 18th centuries, however, French influence can be seen clearly, the Danish officials who came to Norway when the two countries were united having brought more refined ideas and tastes with them.

The upper part of Hallingdal is one of the most

the Roman style is clearly pronounced. The entrance door to the second storey, shown in my drawing, with its carved semicircular arch and primitive columns, gives a good idea of the Roman style translated from stone into wood.

In the 18th century there lived in this part of the country a peasant with a remarkable talent for architecture. His name was Jollef Villand; he belonged to the old Villand family, who were more like vikings than ordinary peasants. Jollef was elected magistrate, and must therefore have been a man of some learning, but his greatest interest was house-building, and fortunately several of the houses he built are still extant. The Thingstue



GRETE NIVE AT AAL, HALLINGDAL, BUILT BY JOLLEF VILLAND

DRAWN BY WILLIAM PETERS

Norwegian Peasant Architecture



INTERIOR OF A NORWEGIAN "ROGSTUE" OR SMOKE HOUSE (16TH CENT.)

DRAWN BY WILLIAM PETERS

or court-house at Sundre Aall is his largest building, and was probably intended to be his masterpiece. He has endeavoured to give unusual dignity to the building, and it is highly probable that he had some foreign building in his mind. In the portico, for instance, there is nothing that reminds one either of the secular or ecclesiastical style of building in Norway. The "Grete-stue" at Aal is another good specimen of Villand's work.

The nearest valley westward of Hallingdal is Munedal, a day's walk across the mountains. The influence of the barock style in the building here is shown by the heavy columns.

Saetersdal is the most interesting valley in the whole of Norway. It is exactly as it was two hundred years ago—language, costumes, songs, and life in general are as they were in the middle ages. The old people tell tales about knights and princesses, and the young people do the "stev," a kind of impromptu duet, which dates back to the viking times. In the latter part of the sixteenth century there lived at Rygnestad, in Saetersdal, a man named Asmund, whose viking nature gave him the name of "the wild Asmund." He fought in the Netherlands on the Spanish side, and must



"BRENNSEGASSE, PRAGUE" BY ZDENKA BRAUNEROVA
(See next article)

Old Prague

have brought home with him many foreign ideas. On his farm he built a wooden tower of four storeys without windows, only small holes with slipboards for shooting. There his books and drawings are said to be still preserved, and also a wooden god, which has been the object of secret adoration up to our days. From this interesting region of Norway I give an interior from the "Rogstue" and the court-house at Valle. Since I drew this house, it has been brought down to Christiansand, but I hope it has not been restored in the way several of our old buildings have. Archaeologists have, it seems to me, a passion for stripping buildings of their later additions without being able to restore the earlier portions which these additions have replaced. As all the old buildings still extant have been in use up to our days, it is only natural that each period should have contributed portions to them, but everything has grown so well together that to separate them means destroying the entire fabric. The restoration of our beautiful cathedral at Trondhjem, which has been going on for the last fifty years, shows in a striking way how impossible it is for our time to give complete expression to the ideas of the past.

The wooden buildings of Norway are very interesting, and he who wishes to study them must not

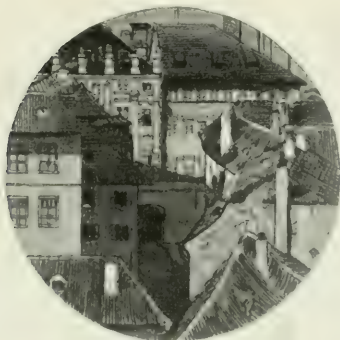


"THE KLEINSEITE, PRAGUE"

BY SIDONIE STAEGGER-SPRINGER

PICTURES OF OLD PRAGUE BY MODERN ARTISTS.

"ALT PRAG," by which I mean what is left of the Prague of past centuries with its medley of architectural styles, offers a wide field of interest to the artist and antiquarian. To ramble



"THE OLD TOWN, PRAGUE"

BY SIDONIE STAEGGER-SPRINGER

delay; time fares hard with them, and as Pasquellinus in old Rome said about the Pantheon, "*Quod non fecerunt barbari, fecit Barbarini.*"

WM. PETERS.



"KAMPA ISLAND, PRAGUE"

BY RICHARD TESCHNER

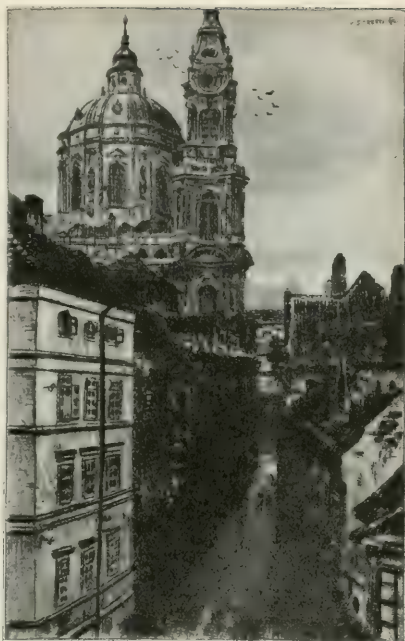
Old Prague

about this city of a hundred towers is like going through a collection of antiquities, in which the spectator finds himself at every step in communion with another age.

Of the various designations which have been employed to give expression to the beauties of this ancient city none is more apt than that which I have just used—"die hunderttürmige-Stadt"—the city of a hundred towers. For let anyone take up a position where he can obtain a bird's-eye view of it, he will not fail to find a vast amount of pleasure in contemplating the multi



"A GLIMPSE OF THE HRADSKIN, PRAGUE"
(PASTEL) BY VICTOR STRETTI



"OLD ST. NICHOLAS CHURCH, PRAGUE"
FROM AN ETCHING BY VICTOR STRETTI

tudinous towers within the range of his vision—towers of all sorts of shapes and sizes, rising high above the tops of surrounding houses. The art of eight centuries has imparted to them a quite delightful charm. Time and weather-worn remains of ruined battlements lie on the rocky slopes of the Vyšehrad, whose uncomely walls represent all that remains of structures that arose more than nine hundred years ago.

While the city at large possesses more or less numerous and interesting survivals of the great past, it is to two of its divisions that one more particularly looks for features especially attractive to the artist—the so-called "Klein-seite" or Little Prague, with its great and proud associations, and the "Altstadt" or Old Town, whose close proximity to the Jewish quarter testifies to the congested state of the population in this part.

It was during the reign of the Emperor Charles IV., in the fourteenth century, that the capital of Bohemia reached its greatest glory—its golden age as regards art. The architectural physiognomy of

Old Prague



"DALI BORKA, PRAGUE"

BY SIDONIE STAIGER-SPRINGER

Prague is indebted to this period for its characteristic features. Among the rulers of Bohemia there is another monarch who, next to Charles IV., deserves to be honoured for what he did in the interest of art—Rudolph II.

In his day the *penchant* for collecting, which had been silently growing, became marked, and as an outcome of it there arose within a comparatively brief space of time the famous institution known as the Rudolphinum, whose treasures were gathered together in the Hofburg on the Hradschin, during the sixteenth century. Neither the Bohemian nobility, the chief repositories of power in the country, nor the clergy, failed to respond to the claims of art. Let any one look at the palaces and mansions of the "Kleinseite" and it will at once become manifest how much credit is due to the Bohemian nobility of the seventeenth and eighteenth centuries for the architectural embellishment of Prague.

Of paramount importance in the history of art

are the creations of the Gothic school of painting in Prague. The pictures in which the essential characteristics of the Prague school stand out most clearly were the work of Theodorich of Prague. More than one-hundred-and-fifty canvases by him have come down to us. The physiognomy which we find repeated throughout—the low but broad forehead, stumpy nose, and strongly conspicuous cheeks—point unmistakably to the Slav type. Trenkwald, Karl Swoboda, Anton Lhota, Emil Lauffer were all of them painters of the school of Historic Romanticism, but their achievements never rose above the general average of the school. For a long time during the seventeenth century a painter named Karl Skreta occupied a leading position, and among his followers were Peter Brandl, Raab, and Lorenz.

Coming down to the present day, it certainly seems strange that while year by year hundreds of artists migrate to Nuremberg, to Rothenburg-on-the-Tauber, to Worpsswede, to Dachau, and many other places, often establishing themselves in colonies, Prague, with her wealth of picturesque



"THE RIVERSIDE, PRAGUE"

BY VICTOR STRETTI



"VSEHERDGASSE, PRAGUE" BY ZDENKA BRAUNEROVÁ

material for the painter, whether in the quaint nooks and corners which abound, or in the numerous buildings of signal interest, should be almost entirely neglected by them. To the foreigner, Prague is *terra incognita*, and on the part of natives her beauties have not yet met with the appreciation they deserve.

Only quite recently has an effort been made to stimulate interest in the pictorial attractions of Old Prague, and that effort we owe to the organisers of an exhibition which was arranged for this purpose. This event has had a beneficial effect, although it has not done as much as one could have wished in the direction aimed at. For this interesting old city has an unusual variety of aspects to claim the attention of the painter.

In the Old Town and

in the Jews' quarter, poverty and misery give the keynote, while yonder, where the Königsburg rises proudly into the air, splendid old churches and the halls and castles of the nobles meet the eye. How stately and picturesque, for instance, is the inner court of the Waldstein Palace, the "*Sallo terrena*," with its monumental arcades signalling the introduction of the *baroque* style into Bohemia; or again, how magnificent is the Lobkowitz Palace with its terraced gardens, as fine as any that the Italian palaces can show! But Bohemian artists, with one or two exceptions, seem to have ignored all these decorative accessories.

There is evidence that the modern painters of "Alt Prag" have been decidedly influenced by the proletarian literature of the last decade. Pictures of its evil-smelling "Gassen," or alleys, bring to mind the backwaters of social life as portrayed by Maxim Gorki and Gerhard Hauptmann. Yonder, too, are the half-ruined houses and murky courtyards, once so picturesque, where many of Master Orlik's pictures have had their origin. Orlik has much sympathy for these people and their surroundings, and has a rare gift of reproducing what he has seen. He is, so to speak, the pioneer of this school of art. Teschner's work



"AN OLD MANSION, PRAGUE"

BY EMANUELA ŠEDIVÁ

Old Prague

again shows a kindred development. His first essays in etching betray close attention to linear expression, the strokes being placed side by side with regularity and neatness, and the whole being carried out with conscientious care, but in his "Old Prague" subjects there is less rigidity about the houses, the streets, and the human figures.

Victor Stretti is at once skilful and versatile. His technique is uncommonly facile, and he never shows the least trace of pedantry. Although his works are the fruit of patient study, they always convey the impression of having been executed with verve and spontaneity; and whether he looks for picturesque glimpses of the city in the new quarter, or in the Ghetto, or in the "Klein-seite," and whether it be winter with snow covering everything or spring with its radiant light, it is always the heavy, often leaden, atmosphere of the city which is reflected therein. Next to Stretti, Heinrich Jakesch should be named as an etcher of

Prague. He has distinguished himself by several representations of the old Karlsbrücke, a venerable relic of the middle ages with numberless statues and figures of saints.

Zdenka Braunerova must also be named as an excellent interpreter of the old city. An artist of fine feeling and culture, to which her work bears testimony, she delights to portray those narrow alleys or passages where the noise of traffic never penetrates, or the old *Durchhäuser* of the "Klein-seite"—houses with public gangways running through them—or quaint old-fashioned types of citizens who look like genuine relics of Biedermeier days. She works in oil and pastel, and her pictures are to be found in most of the cities of Europe, including Paris, where she studied for eight years. In Prague, however, she is not well represented; its Modern Gallery has not a single work by her. Various other lady artists have found interesting themes in "Old

Prague," but only one or two can be briefly referred to. Emanuela Sedivy is a young artist of much promise and full of energy, and Sidonie Staeger-Springer has produced some pleasing views in which a subtle sense of colour is manifested. Pictures by both of these ladies accompany these notes.

Numerous as are the pictorial records of Prague which have been contributed by those mentioned above and others, it is nevertheless to be regretted that no single artist has yet devoted himself wholly and solely to the systematic interpretation of local motives, for only by thus concentrating his whole art, his whole imaginative powers, and his technique on this one task is it possible for him to attain to that mastery which we so much admire in those in other countries who have done the same for their native cities.

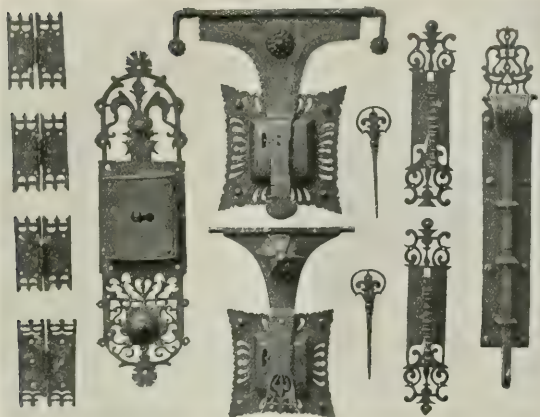
M. GLASER.



"RIVERSIDE WORKERS, PRAGUE" (PASTEL)

BY VICTOR STRETTI

Spanish Mediæval and Renaissance Ironwork



SPANISH HINGES, LOCKS AND BOLTS, 15TH—18TH CENTURIES

appeared or been dispersed as to make it highly improbable that any collection to compare with that of Señor Duque will ever be brought together again. Nor, indeed, if gathered together, could it be conveyed beyond the borders of the Peninsula; for the indignation there aroused by the removal of the collection was such that legislative precautions have been taken to prevent the repetition of a like grievous loss to the nation in future. Since, however, the collection has reached these shores, it is earnestly to be hoped that it may be acquired for the Victoria and Albert Museum, or for the Industrial Museum of Edinburgh,

SPANISH MEDIÆVAL AND RENAISSANCE IRONWORK.

A CONNOISSEUR of remarkable taste and with exceptional facilities for the acquisition of art treasures was the late Señor Nicolas Duque, of Segovia. His immense collection of Spanish ironwork, ranging from the fourteenth to the seventeenth century, has been on loan for some five-and-twenty years past at the Madrid Archæological Museum. The owner's death brought about the withdrawal of the collection, to enable his executors to dispose of it the more easily; and so, no purchaser forthcoming in Spain itself, the directors of the Spanish Art Gallery in London, who from the time of their opening have continued to make a speciality of Spanish ironwork, brought the entire collection to this country, and are now exhibiting it at their premises in Conduit Street.

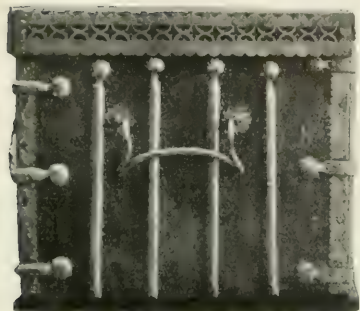
Already so many works of art in Spain have dis-

Dublin, or that of some one of our great provincial centres, where it may remain an invaluable object-lesson in perpetuity. For it is not too much to say that each several item is worthy of most attentive study, not necessarily with a view to literal reproduction, but on account of the helpful suggestiveness of *motif* and the workmanlike resourcefulness of execution that one and all of the numerous objects comprised in the collection present.



SPANISH KEYS, KEY SCUTCHEONS, HINGES AND OTHER ORNAMENTS
16TH AND 17TH CENTURIES

Spanish Mediæval and Renaissance Ironwork

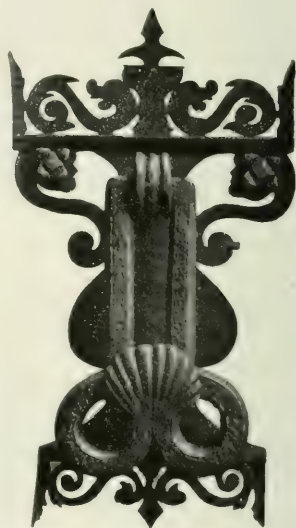


SPANISH IRONBOUND CHEST, FIRST HALF OF
16TH CENTURY (END VIEW)

Thus the ornament of the nail-head is as characteristic of Spanish ironwork as its evolution is interesting. It is, indeed, entirely unlike the door furniture that prevailed in North-western Europe. For whereas in the Gothic of England, Germany, Northern France, or the Low Countries, straphinges, spreading over the surface of the wood, constitute the prevailing type, in Spain the favourite method, derived, no doubt, from Moorish sources, was to stud the door all over with iron bosses. On these nail-head ornaments, which varied from some three to six inches in diameter, the utmost decorative skill was lavished. These constituted nearly the sole ornament, with the exception, in some cases, of patterned borders or corner plates, the hinges being comparatively insignificant.

The earliest type of nail-head ornament appears to have been that of a hemisphere, with the nail passing through the centre, and thus, driven through the door, holding the convex plate fast. These hemispheres themselves would be enriched either by bumping up their surface into gadroon-like relief, or by the addition of four or six ribs radiating from the centre. Sometimes the original single nail was multiplied into a group of five or

more, rarely, seven; their round heads disposed in symmetrical order about the central one, and thus giving extra relief to the plate. Again (and this was, in point of date, a later development) the plate spread out into four corner-ornaments, so that it became in the end square in plan instead of round. For a time the plate retained its central boss, but the latter gradually sank, or was made to appear to have sunk, into low relief by the bumping up of the surrounding plate into bosses.



DOOR-KNOCKER, SPANISH, EARLY
17TH CENTURY



SPANISH IRONBOUND CHEST OF FIRST HALF OF 16TH CENTURY (FRONT VIEW)

The fully-developed plate was then a square patera of repoussé iron, pierced and shaped, and sometimes also chiselled and chased. As a general rule there would be only one plate to each nail-ornament, but occasionally a second plate of pierced metal would be superimposed to enhance the effect of the primary plate or solid veins and ribs, forged in high relief and handsomely chiselled, would be introduced to impart further enrichment.

Spanish Mediæval and Renaissance Ironwork

One such ornament, of unusually complicated design, with a basis of four radiating *fleurs-de-lys*, ribbed with dragons between escallops, is shown on p. 128. The majority, however, comprise merely abstract forms, and even thus limited present a marvellous versatility and freshness of device, though always conformable to such rational lines of treatment as might be elicited from the nature of the metal and as were consistent with the ironsmith's simple tools.

The persistence of certain types should be remarked in other objects beside nail-head orna-

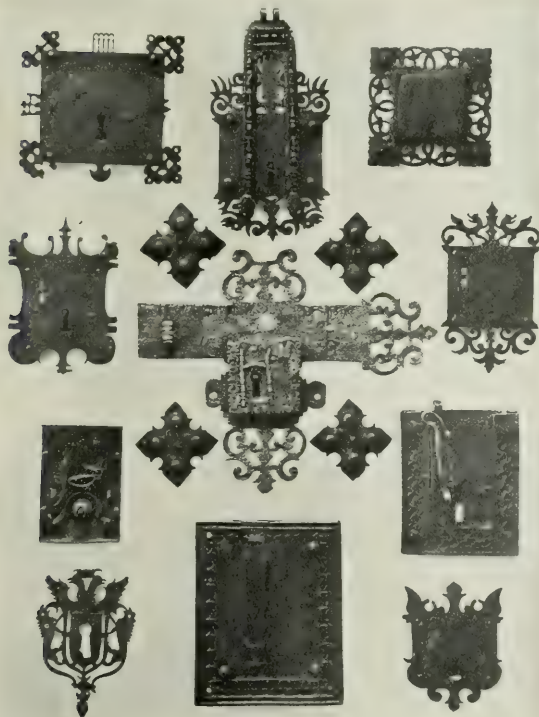


STRONG BOX, SPANISH, 17TH CENTURY

ments. Of door-knockers, for instance, there are numbers in the obvious form of a ring, which

again is sometimes modified into a stirrup-shape. Others are variants of an elongated loop, terminating at the lower extremity in a couple of all but complete circles. This form approaches somewhat to the outline of a pair of scissors. An example is illustrated which displays the familiar Spanish device of the cockle-shell, pilgrim-badge of the shrine of St. James at Compostella. Another class of knockers, comprising some extremely rich and fantastic specimens, is founded on animal forms, real or fabulous, such as lions, dogs, dolphins, or dragons. The fertility of native imagination, which played with and elaborated, while still adhering to the above three principal types, was practically inexhaustible, and only became extinguished by the incoming flood of Italian fashions in the sixteenth century.

Not but what there were other alien forces, more or less beneficial, which operated in influencing



SPANISH NAIL-HEAD ORNAMENTS, KEY SCUTCHEONS AND LOCKS,
15TH-17TH CENTURIES

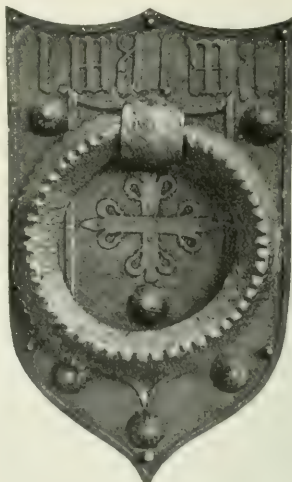
Spanish Mediæval and Renaissance Ironwork



SPANISH NAIL-HEAD ORNAMENT
15TH—16TH CENTURY

Spanish ironwork. Some of the beautiful late-Gothic works are unmistakably inspired by Flemish, others by German *motifs*. In the sixteenth century, when a Spanish prince became

Emperor of Germany, under the title of Charles V., the crowned and two-headed imperial eagle was widely adopted in Spanish ornament, beside already favourite emblems, such as the lion of the province of Leon and the turrets of Castile. The *fleur-de-lys* is so exquisite a device that no justification of its presence in Spanish work is needed; and in any event it would be difficult to pronounce whether it was intended to signify the arms of France or of Florence.



SPANISH DOOR-KNOCKER
15TH CENTURY

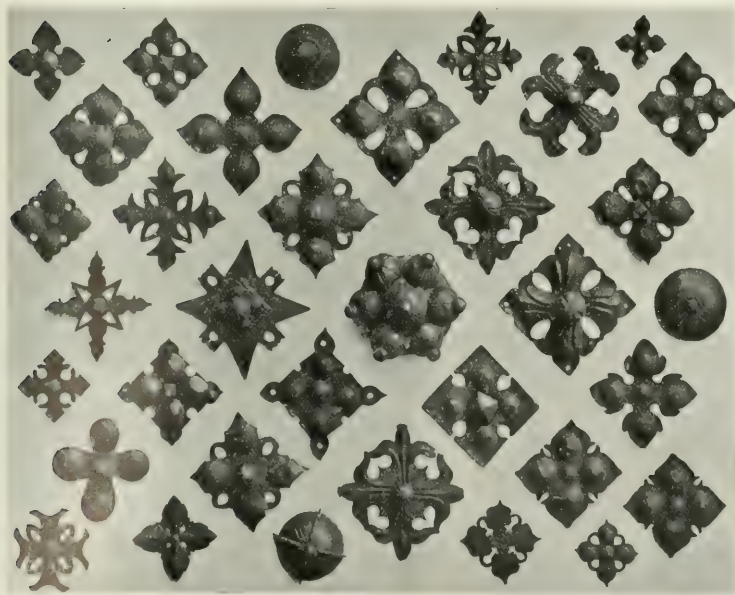
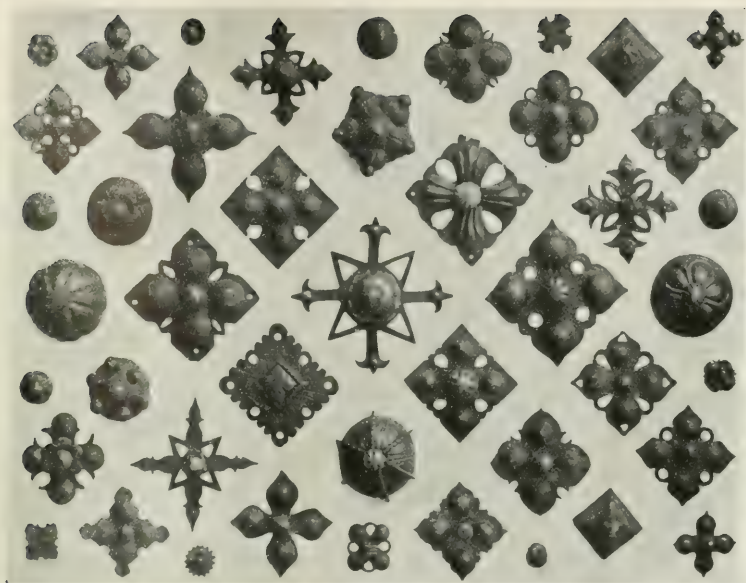


SPANISH KEY, HASPS AND LOCKS
15TH—17TH CENTURIES

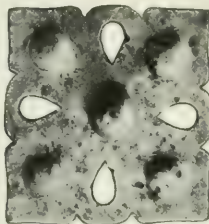
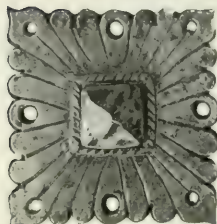
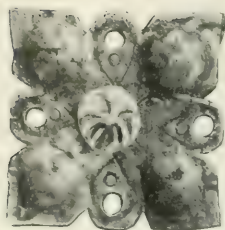
In the iron-bound casket (p. 124) all the metal straps terminate in an escallop. The band around the lid is of pierced tracery, which, late-Gothic though it be, could scarcely have been produced within a century of the two key-plates that flank the middle lock. Absolute unity of style in days of transition is not to be expected; and old models, as is well known, were used and re-used for years after the introduction of later fashions. Yet, since the body of the casket appears to be a fairly consistent work of its period, it is but reasonable to conclude that the pronouncedly Renaissance scutcheons were subsequent additions.

The strong-box (p. 125) is of very plain character, except for the ornament, which, as in the last-named example, is obviously no part of the original. In this instance the accretion consists of a mutilated upper portion of a shield of the well-known Italian

SPANISH NAIL-HEAD ORNAMENTS
OF THE 14TH—16TH CENTURIES



Spanish Mediæval and Renaissance Ironwork



SPANISH NAIL-HEAD ORNAMENTS, 15TH AND 16TH CENTURIES

shape, the chamfron, so called from its resemblance to the frontal plate of horse-armour. The lower half of the shield is missing, and six saltires formerly displayed thereon have been displaced and, in defiance of heraldry and to the confusion of the whole of the rest, have been clumsily attached to the only available vacant spaces in the field.

Among the smaller pieces here reproduced is a fragment, a human head, tailing off at the neck into a curl of Renaissance foliage (p. 123). No doubt it originally formed part of the ornament on the top of an iron screen or gate. The rapidity and precision of handling entailed in hammering figure subjects in the round out of heated sheet iron upon the anvil is truly amazing. And yet this sort of *tour de force* infallibly denotes an era of decline. In the earlier periods, while taste was yet pure and undefiled, such a thing could not have occurred. But when it does occur it shows that the smith had changed for the worse. He had become too clever for his trade and too ambitious. He had lost confidence in the traditional ways of iron smithing and already learned to chafe against its proper incapacity to express his novel and inflated notions. And yet, not having had the training of a sculptor or of a

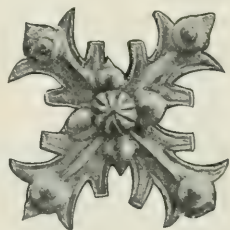
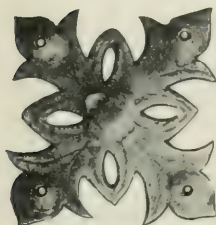
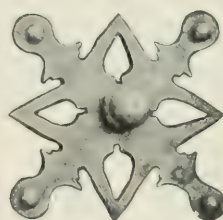
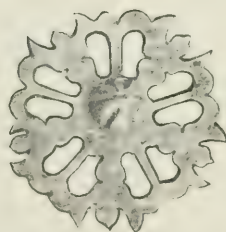
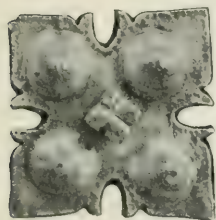
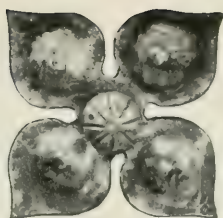
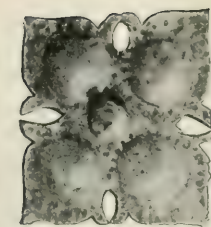
picture-painter, he must needs strain his ironwork up to and beyond the utmost limit of the material in a vain attempt to render pictorial imagery. In a more ductile metal, like gold or silver, such modelled devices might have been legitimate and in their effect satisfactory. But in ironwork it could not be. It is irreconcilable with the hard, crisp substance of the metal, and therefore ought never to have been attempted. Happily, in the collection under notice such instances are few and exceptional. The greater number of the objects are not only artistic in design but thoroughly workmanlike in treatment, practical and suitable for their purpose. To say this is to say the last word that needs to be spoken; nor, in fact, could any higher eulogy be accorded.

AYMER VALLANCE.

Sir Isidore Spielmann, on behalf of the Committee of the British Art Section of the Franco-British Exhibition, 1908, states that the space at their disposal will not give room for more than 300 oil paintings and 300 water-colours by living British artists, and that consequently the works to be exhibited will be obtained by special invitation only.



SPANISH NAIL-HEAD ORNAMENT OF UNUSUALLY ELABORATE DESIGN, LATE 15TH OR EARLY 16TH CENTURY



SPANISH NAIL-HEADS OF THE
15TH AND 16TH CENTURIES

"THE STUDIO" YEAR-BOOK
OF DECORATIVE ART, 1908.

THE third issue of this annual (just published) will be found to be even more comprehensive and complete than the two previous ones, the success of which has encouraged the Editor to still further develop the scope and usefulness of the publication. All those sections which were to be found in the last volume are again included, in some cases with amplifications. Amongst the new features is an important and fully illustrated article on "The Designing of Gardens," by Mr. Thos. H. Mawson, Hon. A.R.I.B.A., the well-known garden architect; and Mr. E. Guy Dawber, F.R.I.B.A., deals with the subject of country houses. The volume contains between four and five hundred illustrations in black-and-white, a liberal number of plates in facsimile colours, and a charming pencil drawing by Mr. C. E. Mallows, F.R.I.B.A., is also reproduced as a double-page supplement. The volume may be obtained through any bookseller at home or abroad, but should any difficulty be experienced in securing a copy a letter to the London Office of THE STUDIO (44, Leicester Square) will ensure immediate attention. Further particulars will be found in our advertisement columns.

RECENT DESIGNS IN DOMESTIC
ARCHITECTURE.

THE illustration at the bottom of this page is from a drawing of two cottages by Mr. Percy Turner, A.R.I.B.A., of Bradford, Yorkshire, who, as will be seen, has planned them with a view to simplicity. The principal materials to be used in construction are local stone rough-cast, with grey slates for the roof, and wrought-iron casements. The living-room measures 16 x 14 feet, and the kitchen is 12 feet square.

Our coloured reproduction opposite is from Mr. Baillie Scott's preliminary sketch for a proposed cottage at Chailey in Sussex, designed for Lord Llangattock, and to be used in connection with the Home for the "Guild of the Brave Poor Things" at Chailey. Here, in pure and bracing country air, crippled boys and girls are taught and trained; and by the generosity of Lord Llangattock, Mrs. Kimmins, the originator of the guild, has been able to carry on a work which nothing that can be said here can sufficiently commend.

We also give on p. 134 an illustration of a small house recently built at the Garden City from Mr. Baillie Scott's design on a site which is sheltered on the north by a small wood or "spinney," and is open to the south with excellent views. The walls



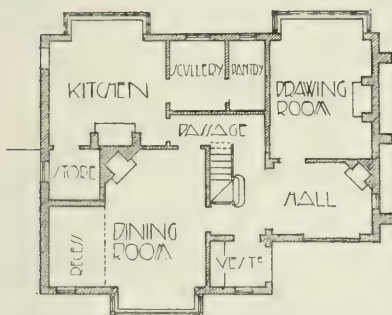
DESIGN FOR COTTAGES NEAR OAKWORTH

PERCY TURNER, A.R.I.B.A., ARCHITECT



SKETCH FOR A HOUSE AT CHAILEY,
SUSSEX. M. H. BAILLIE SCOTT, ARCHITECT.

Recent Designs in Domestic Architecture



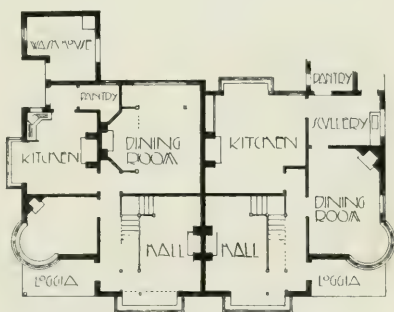
COTTAGE AT HULTON PARK G. E. TONGE, ARCHITECT

are of brick rough-cast and finished white. The roof is covered with old tiles and the interior finished with oak and elm. The rooms are low, homely, and cottage-like in their character.

The detached cottage, of which we give a view and plan above, has been built on the Hulton Park Estate, belonging to Sir William Hulton, Bart. It is beautifully situated and is planned with the intention of obtaining a commanding view of the park grounds. The materials used are chiefly from the locality, stone slabs from adjoining disused farm buildings being chosen for the roofs, and hand-made buff-tinted bricks for all external elevations. The woodwork likewise has been obtained

from timber felled on the estate. The plan is so contrived as to get a good living-room with recess; and the drawing-room, which leads out of the hall, overlooks a charming portion of the estate. There are five good bedrooms, with bath and lavatory accommodation provided. The pair of semi-detached cottages illustrated on this page are situated on the main highway leading from Chorley to Man-

chester, and have just been completed at a cost of £1,200. These too have an excellent view of the Hulton Park grounds, and the materials have likewise been obtained locally; but in this case stucco and cement have been used for the external elevation. The architect of these three houses is Mr. George E. Tonge, of Southport.



PAIR OF COTTAGES AT HULTON PARK

G. E. TONGE, ARCHITECT

The Royal Scottish Academy Exhibition



HOUSE AT LETCHWORTH GARDEN CITY

(See p. 130)

M. H. BAILLIE SCOTT, ARCHITECT

THE ROYAL SCOTTISH ACADEMY EXHIBITION.

THE most distinctive feature of the Royal Scottish Academy Exhibition, in the Academy Galleries, at the Mound, Princes Street, Edinburgh, is its national character. If we except sculpture, the work is almost entirely contributed by Scottish artists, the only outsiders being Sargent, Dagnan-Bouveret, Matthew Maris and Lucien Simon, each, except the last named, being represented by comparatively unimportant works. This aspect falls into line with the idea that will govern the exhibition to be held this summer in Edinburgh, which will contain a section devoted to Scottish art, past and present. Scotland has been asserting her right recently to greater State recognition in art than she has received since the Union, and the extension of her National Gallery, and the building of a large municipal school of art in Edinburgh, towards which the Education Department has given a handsome subsidy, has doubtless led to a desire on the part of the Academy to justify Scottish aspirations by an exhibition on distinctively Scottish lines. The response to this desire is seen in the

present collection. The exhibition gives no indication of new artistic forces at work, yet it is not academic in any distasteful or narrow sense. It gives evidence of independent thinking and study, and no little virility, while free from anything flamboyant, outrageously assertive, or even insincere. The restriction to three works from any contributor, whether a member of the Academy or an outsider, gives an equality of opportunity; and though art considerations have obviously not entirely governed the placing of the pictures, the younger artists have not, on the whole, great ground of complaint.

The President, Sir James Guthrie, shows two



"WHY WE LOST THE BATTLE"

BY G. OGILVY REID

The Royal Scottish Academy Exhibition



"CARTING WOOD"

BY GEORGE SMITH

full-length portraits. That of *Sir Henry Campbell-Bannerman*, in Court dress with a black cloak, revealing his decorations as Grand Commander of the Bath, does not seem in line with one's ideas of the salient characteristics of the Premier and leader of the Liberal party, for the Scottish section of which it was painted, however much one may admire the vigorous brushwork, balance of colour, and tonal quality. His *Velvet Cloak* is more satisfying, and in respect of the unconventional pose of the lady, the attractive lines of the loose flowing draperies, the animation of the facial expression, and the fidelity of the textures, it is one of the best achievements of the President's artistic career. In his portrait of *Lady Smiley*, E. A. Walton has given free play to the decorative idea, but the balance of colour is sufficiently preserved as not to be disturbing; and in his portrait of *Lady Nora Brassey*, John Lavery exhibits strong technique with a convincing simplicity of style. Alexander Roche, who for the last year or two has been working almost as much in America as Scotland, shows a large presentation portrait of *Sir Robert Cranston*, intended for Edinburgh Council Chambers, in recognition of strenuous municipal work culminating in three years' occupancy of the Lord Provost's chair. Mr. Roche has succeeded in

expressing the individuality of the man notwithstanding the wealth of sartorial environment which threatens to extinguish it.

One of the most important works in the galleries is a large picture by Robert Burns—*Schubert's Adieu*. The wisdom of this appeal to sentiment and the manner in which the artist has sought to realise the idea of this most pathetic lyric are open to adverse criticism, but the pictorial qualities of the work are so fine as to furnish the best reply. In a spacious chamber a lady



"SIR ROBERT CRANSTON"

BY ALEXANDER ROCHE, R.S.A.

The Royal Scottish Academy Exhibition

is seated at the piano singing, by candlelight, to an invalid—husband presumably—who reclines on a couch in shadow. The large open window revealing an expanse of earth and sky in tender moon or starlight suggests the early flight of the soul. The technical quality of the work is throughout excellent, and particularly satisfactory is the manner in which Mr. Burns has solved the problems of lighting in the contrast of artificial with natural light, a subject to which he has devoted attention for the past few years. Another of the younger artists—George Smith—the robust quality of whose work is its prominent feature, has made a great advance this year. His two pictures, *Wood Carting* and *Cattle Shelter*, have not been exceeded in those masculine qualities which we desiderate so much in the animal painter by anything that has appeared on the walls of the Academy for some time. In the first-named and larger work the drawing of the team of horses fully expresses effort and strength, and in the latter the sense of muscular repose is no less adequately conveyed, while the shadows, heavy though they be, are in no sense clogged.

No Scottish artist of to-day eclipses J. Lawton Wingate in reproducing sunlight in landscape. His three pictures are each distinguished by this power, which always seems to find fullest expression when he does not attempt large work. J. Campbell Noble visited the Norfolk Broads last year, and the result is seen in three pictures. The atmospheric effects one associates with this type of scenery, and which are so characteristic of Mr. Noble's Dutch pictures, are lacking, but the composition is effective. The life of the Breton fishers is illustrated in two small but carefully painted contributions by Robert McGregor, whose innate pessimism is curiously allied with a love for joyous colour that makes humanity the only sad element in nature.

A certain pearly quality in the colour and the reposeful beauty of a quiet day characterise the view of the estuary of the Nith, entitled *Criffel*, exhibited by D. Y. Cameron, whose other contribution, a view of the South Aisle at Tewkesbury, is an unusually warm scheme of colour. An early winter evening landscape, by A. K. Brown, expresses the mystery and witchery of the northern glens. Snow



"WILD ROSES."

BY MARSHALL BROWN

The Royal Scottish Academy Exhibition



"GABRIELLE CRAWFORD"

BY ROBERT BURNS

suggesting in some respects G. F. Watts's famous picture of *The Wounded Heron*. A winter pastoral, by Charles H. Mackie, though not attaining quite the same level as his principal work in last year's Academy exhibition, is well thought out; there is no distracting detail, the warm light is well suffused, and the large masses of light cloud give dignity and spaciousness. W. S. MacGeorge, in *The Turnip Lantern*, has, with success, essayed a new type of subject, a cottage interior with a group of three children clustered round the homely toy. In a winter landscape W. Y. Macgregor has also made a departure, and to some purpose, and he likewise exhibits an attractive street scene in Rouen, while J. H. Lorimer is represented by two interiors in a light scheme of colour painted with great refinement, and W. D. McKay by three landscapes, of which the principal is *A Tidal Stream: The Carse of Gowrie*.

Wild Roses, by Marshall Brown, is

and the 'dim light do not quite conceal the autumnal warmth of the foliage, but the colour is so modulated as to constitute an unbroken harmony.

The only historical work in the galleries is an incident of the later Jacobite rebellion, portrayed by G. Ogilvy Reid, and representing five of the rebels discussing the causes of their defeat at a round table. As a piece of costume painting merely it is an admirable work, and the figures are expressively grouped. J. Campbell Mitchell, in his principal work—*A Midlothian Upland*—has produced a magnificent sky with the light breaking through heavy masses of cloud; but the supporting landscape lacks strength, especially towards the right, where a little more solidity would have lifted the whole composition into a much higher plane.

Continuous progress is apparent in the work of William Walls as an animal painter. His study of a tiger lying on the horizontal branch of a tree is a capital presentment of a wild animal at rest, and *The Wounded Swan* is very striking in its arrangement of line,



"THE WOUNDED SWAN"

BY WILLIAM WALLS



"THE MEADOW AND THE MILL."

BY E. A. WALTON

interesting, both on account of its accomplishment and promise. Robert Hope's portrait of Mrs. Gibson, wife of the Lord Provost of the city, is not only an excellent likeness, it is one of the outstanding portraits in the exhibition. A portrait of Dr. Maurice Paterson, by Henry Kerr, is deftly drawn, and J. C. Michie appears to advantage in a fancy portrait of a lady, which is brilliant in colour and unusually free in handling. Two portraits by Fiddes Watt evince power of characterisation, particularly that of Hon. Sheriff-substitute Wallace-Tain. W. A. Gibson, one of the younger Glasgow artists, exhibits a canal scene in Amsterdam of strong quality of colour and sound technique. There are good landscapes by Taylor Brown and James Riddell; and Mason Hunter has a charming view of fishing boats in Loch Fyne. W. M. Frazer is well represented by a picture of reeds blown by the wind, and Graham Glen by the study of a girl in *Meditation*, which has been purchased by the Scottish Modern Arts Association.

In the water-colour room, E. A. Walton revives memories of his earlier work by his charming landscape of *The Meadow and the Mill*, beautifully

composed, and realising a noonday effect in brilliant sunshine. Henry Kerr shows two Irish character studies, a field of work in which he stands alone among Scottish artists; and Thomas Scott shows a Border landscape well drawn and under the glow of warm mellow light. Fine aerial perspective and breadth of effect characterise R. B. Nisbet's *The Snow Cloud*, and there are interesting drawings by Edwin Alexander, Miss Preston Macgoun, R. G. M. Coventry, James Cadenhead, and a powerful piece of architectural work in J. S. Sargent's *Santa Maria Della Salute*.

Among the sculpture, the outstanding work is Rodin's *Love the Conqueror*, remarkable for the softness of the modelling. A. EDDINGTON.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—Our coloured supplement is by Mr. Henry Boddington, a gifted amateur whose work shows an appreciation of colour and a skill of manipulation which entitle his work to recognition amongst that of the professional brush. Mr. Boddington



"L'ENCLOS DE NOTRE DAME, ST. OMER," FROM THE WATER-COLOUR DRAWING BY HENRY BODDINGTON.

has taken to sketching somewhat late in life, after a strenuous business career, but the powers of observation of an instinctive artist are shown in the accompanying sketch at St. Omer.

We give two reproductions from water-colours exhibited by Mr. A. W. Rich at the New English Art Club. Mr. Rich's art is a companionable art; it is reminiscent of companionship with nature, and yet of one which approaches nature by the way of a tradition. It has a literary quality which speaks of the wayside of an older England, and there is a flavour of romance too in these small panels. They are intensely sympathetic, informed with beauty within limitations, which one feels the artist would not escape if he could, lest superficialities of a modern treatment should blight the rare mood expressed.

A first exhibition of Mr. F. W. Ganz's etchings was held at the Rowley Gallery in January. There is, perhaps, in some cases a tendency to confusion of



"CHISWICK HOUSE"

BY A. W. RICH

line in his treatment of tree forms, but many of his plates show an etcher of more than ordinary skill. The gallery also contained work by the eminent etcher M. Bauer, and a room was devoted to objects designed by C. F. A. Voysey, many of which, however, had been quite recently exhibited elsewhere in London.

The Society of Twelve, whose members now number fourteen, are concerned only with the study of drawing in its highest mood of expression. They have just held their fourth exhibition at Messrs. Obachs, where all the members exhibited except Mr. Conder and Mr. Orpen. Perhaps the most striking thing in the exhibition was Mr. Muirhead Bone's large pencil drawing of *The British Museum Reading-Room* under repair. One looked at this *tour de force* not merely with admiration, but with something of that amazement, at its sheer skilfulness, with which one regards a supreme display of conjuring, the impression given of effort sustained at a high unmechanical



"A HERTFORDSHIRE LANE"

BY A. W. RICH

pitch being almost tiring. Some chalk studies of children by Mr. Shannon were reminiscent of Watteau. Mr. Shannon has been interested in the lines suggested by the folds of clothing as changed by movement; so was Watteau, but Watteau was fascinated by the aspect of a few things above all others, and his art was the quite unself-conscious expression of this, though he took pleasure in drawing merely for the sake of drawing. It is self-consciousness which we think is the weak point in the exhibitions of the Society of Twelve; it is far too prevalent, and it does not go with original genius. By the sign of its presence or absence, it is possible pretty well to attest from the walls of these exhibitions whose genius is chiefly for history and whose for art.

At the Fine Art Society the very interesting exhibition of Mr. James Paterson, A.R.S.A., A.R.W.S., was lately held. Some of the smaller works, such as *Stirling Bridge*, *Barbuie Yard*, *Moniaive*, *Edinburgh Castle from Outlook*, *Moniaive from Crechan*, &c., were marked by a sincerity, restraint and truth which were less apparent in the almost too effective and clever sponge-work of such large pictures as *The Avenue of Poplars*, *Moret*. This temptation to be too effective sometimes betrays Mr. Paterson's brush, which otherwise is instinct with a feeling for the medium of water-colour, and nearly always expressive of an interesting mood. Mr. G. S. Elgood, who held an exhibition simultaneously in these galleries, exhibited a collection of garden scenes, with the character of which readers of *THE STUDIO* are familiar. Mr. Elgood's field is a limited one, but within those limits he has attained a degree of mastery which entitles his work to be considered by itself. Mr. Walcot's water-colours of Venice and London, shown at the same place, were very unequal in merit, the Venice group in particular showing traces of the adverse conditions under which we believe they were executed. Of his London drawings examples have been reproduced

in our previous issues, and two more are now given. They show that his principal merit lies in the treatment of architecture and atmospheric effects, but seen collectively they did not make quite so favourable an impression as when seen singly.

The sixth annual exhibition of the Camsix Art Club at the Goupil Gallery contained some interesting landscape work. In particular were marked pictures by the President, Mr. Bertram Priestman, Messrs. A. M. Fox, C. Gidley Robinson, E. A. Lang, Gabell Smith, C. Carpmael, Johnson Hayward, A. White, G. M. Collcutt, A. Sterndale Bennett, and Misses B. Baker and M. E. Atkins.

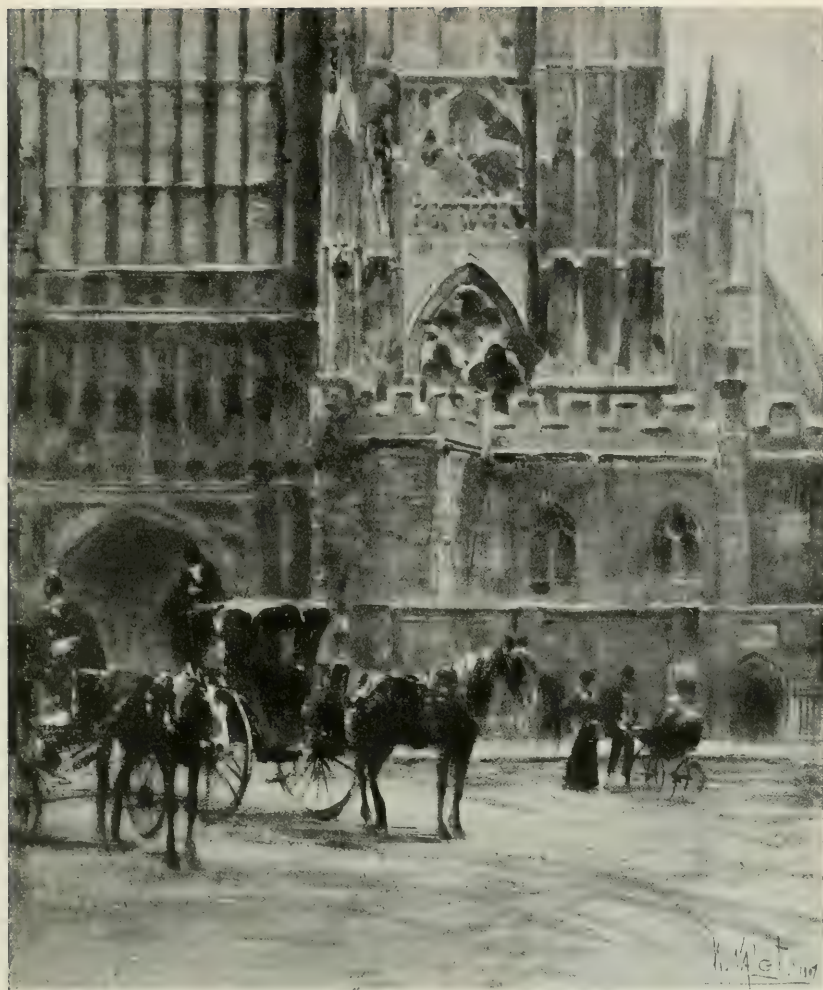
Mr. Jack B. Yeats has held an exhibition of pictures of life in the West of Ireland at the Walker Gallery. His art is notable on account of its zest for actualities, but if he escapes the atmosphere of the studios he has something to learn of the craft which is often perfected there. At the same gallery Mr. A. C. Wyatt's water-colours and sketches of Shakespeare's country and Oxford were attractive. Other exhibitions of interest last month were those of Mr. E. H. C. Chetwood-Aiken at the Ryder Gallery, and Miss Ada Galton's etchings at Mr. Herbert Finn's Galleries.

In the alleys and among the old timber houses of Tewkesbury and neighbourhood Miss Hester



"BROMLEY ORATORY"

BY WILLIAM WALCOT



(In the possession of Prof. W. R. Lethaby)

"WESTMINSTER ABBEY"
BY WILLIAM WALCOTT



"A BIT OF OLD TEWKESBURY." FROM
A DRAWING BY HESTER FROOD



"KING JOHN'S BRIDGE, TEWKESBURY" (SEPIA DRAWING) BY HESTER FROOD

Frood has found subjects of great picturesqueness. These she has drawn with much appreciation, and most admirably expressed their old-world construction and irregularity. We have many illustrators, but singularly few who have a fine discernment of architecture or who can draw it with understanding—qualities undoubtedly possessed by Miss Frood. Architecture must be loved and understood to be well drawn. Mere dots and dashes, the common method of drawing buildings, as if all were crumbling into ruins, usually indicate haste and incapacity. We trace in these drawings, two of which we reproduce, a severer and truer comprehension of how architecture should be treated.

An exhibition of French engraved portraits and mezzotints of exceptional interest was held by Mr. R. Gutekunst at his gallery in St. James's during January and February, consisting of prints by N. Pitau (1634-1671), W. Vailhant (1623-1677), J. Jacquemart (1837-1880), H. Goltzuis (1558-1617), J. B. de Grateloup (1735-1817).

PARIS. — Ferdinand Chaigneau (1830-1906) was one of the last survivors of the Barbizon School. He was on close terms with Millet, whose disciple he was to some extent in point of sentiment, and also with Corot, Rousseau, and the rest. Of great interest, therefore, was the exhibition of some three-score of the painter's best pictures brought together the other day at the Petit Galleries by his daughters. Ardent lover of nature that he was, his palette, resolute yet restrained, reproduced the myriad aspects of the Forest of Fontainebleau, or

more particularly the outskirts of the forest, such as Chailly, beloved of Millet. One of the pictures here reproduced, giving a beautiful vision of the little village seen from a distance, with blue sky suffused by the rays of the setting sun, possesses the warm tonality and broad *facture* of some of the best pieces by the Barbizon group. Chaigneau, like Jacques to some extent, made a speciality of sheep, and in almost all the pictures shown at this exhibition this animal figured.



"THE SHEPHERDESS" (ETCHING)

BY FERDINAND CHAIGNEAU



"THE PLAIN OF CHAILLY, NEAR BARBIZON"

(In the Collection of M. Demange)

BY FERDINAND CHAIGNEAU

Two exhibitions held at the Galerie des Artistes Modernes, in the Rue Caumartin, were equally interesting, though altogether different in character. At the one, M. Widhopff, the well-known draughtsman of the "Courrier Français," filled two rooms with his paintings and one with drawings. It is the latter which have, above all, given him his reputation; he has only lately taken to painting, and his success in this new sphere has been complete. A masterly colourist, his landscapes and impressions here shown were all of them full of vitality and light. In those studies of the nude and portraiture *intime*, which he especially affects, M. Widhopff shows that synthesis and precision of draughtsmanship which we so much admire. The other exhibition consisted of some twenty-five landscapes by M. Braquaual—delightful glimpses of country and town, harmoniously composed by an artist in complete command of his technique. Normandy has been his principal source of inspiration, and its picturesque towns have called forth his excellent qualities as a colourist and impressionist.

M. Albert Belleroche has been showing at the Graves Galleries a capital selection of his most recent lithographs, numbering some fifty-six items. He has already had private exhibitions in Vienna and London, and during the past seven years has been a constant exhibitor at the Salon des Artistes Français, where his works have frequently been purchased by the State. His technique is both facile and novel, and lends itself admirably to portraying the modern woman in her diverse manifestations. Never satisfied with the knowledge already acquired, he is unceasing in his



"THE RETURN TO THE VILLAGE"

BY F. CHAIGNEAU



FROM AN ORIGINAL LITHOGRAPH
BY ALBERT BELLEROCHÉ

Studio-Talk

search for fresh means of attaining his ideal. The lithographic stone has now no secrets for him, and as a portrait draughtsman he has acquired a manual sureness which is unrivalled. His palette is almost as rich as that of a painter; and the effigies which result from it are not mere spiritless delineations lacking in *nuances* and completeness, but really living, seductive portraits, worthy of ranking with canvases both in point of format and effect. The complete absence of the conventional in the pose of his subjects, and his pursuit of the natural, are also among M. Belle-roche's characteristics, but he has the happy gift of seeing and seizing Nature in her pleasantest moments, and never is vulgarity mixed up with reality. Of English origin, M. Belle Roche maintains the traditions of the English school of portraiture in

happy conjunction with a subtlety and variety which are quite French.

Of the thousand or more canvases gathered together at the Grand Palais by the Comité de l'Ecole Française, few were of any note. Here and there, however, we lighted upon an artist of rare personal gifts, such as M. Minart, whose Music Hall scenes remind one of Constantin Guys; M. Picabia, whose *Pont de Villeneuve sur Yonne* is very pleasing in execution; the brothers Delahogue, whose picturesque Tunisian scenes are so rich in colour; Louise Desbordes, whose *Roses Tremières*, in its imaginative strength, at once recalled Gustave Moreau and Monticelli; and M. J. G. Besson, who is ever the passionate painter of humble life. The great attraction of this exhibition was the group of some fifty canvases by E. Boudin, lent by collectors.

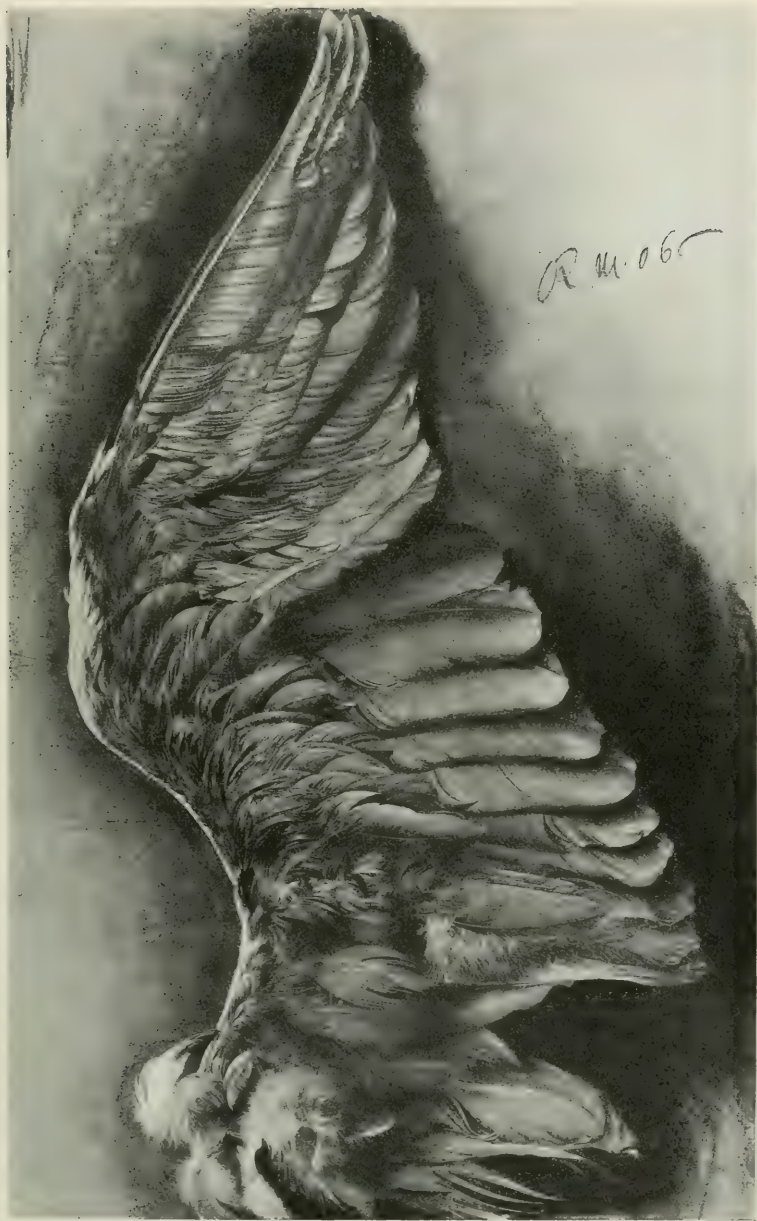


"A STREET IN ROUEN" COLOURED ETCHINGS BY G. MARCHETTI
(By permission of M. Pierrefort)

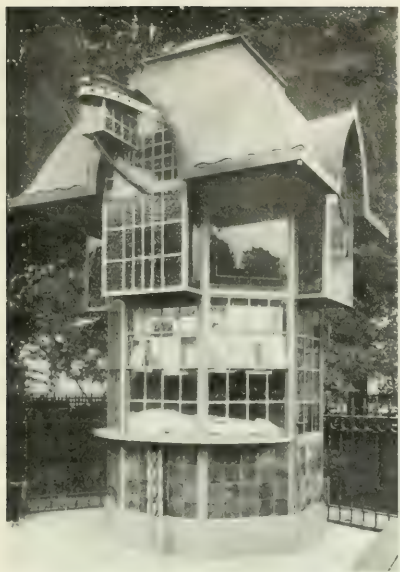
M. Marchetti, a young but highly gifted engraver, recently exhibited at M. Pierrefort's a collection of his coloured etchings commissioned by that publisher. Two cities, among the most quaint and beautiful in the world, have furnished him with his themes. Bruges has provided him with many delightful subjects, which he has treated with breadth and vigour; and of Rouen, with its old streets and decrepit timbered houses on the point of disappearing, he has given us some extremely picturesque glimpses, such as the famous Rue St. Romain and the cloisters bearing the same name. I like also his Rouen churches, not only the cathedral, so dear to Ruskin, but also St. Ouen and St. Maclou, both jewels of Norman Gothic.

H. F.

BERLIN.—The drawings of Professor Richard Müller, of Dresden, the celebrated etcher, lithographer and painter, lately on view in the black-and-white section of the Great Berlin Art Exhibition, find their equals only in the works of Dürer and Menzel. His study of reality is as intense as his endeavour to render, with the utmost fidelity, what his eyes have seen. Each of his works shows photographic exactness without ever



LEAD PENCIL STUDY OF A HERON'S
WING. BY PROF. R. MÜLLER



NEWSPAPER KIOSK
DESIGNED BY PROF. A. GRENANDER

losing the character of greatness. In his paintings this reliability becomes sometimes rather too insistent, especially as the naturalist is not dainty in the choice of his models.

Bernhard Frydag, a young sculptor from Westphalia who has just left the Königlische Kunstgewerbe Schule as one of the most promising pupils, has given proofs of a most versatile talent. He has won great success by his idyllic *Shepherd Fountain*, which was exhibited at the Great Berlin Art Exhibition last year and bought by the town of Leipzig, and he is now executing an imposing war-monument, for which he has just been awarded the first prize in an important competition.

Those who remember the illustrations of Prof. Grenander's interior architecture which appeared in these pages a few months back will be interested in his newspaper kiosk shown on this page.

The exhibition of the new Werdandi-Bund in the Künstlerhaus represented a secession from the secession. It was the first of a series of exhibitions which are to take the front against French decadent

influence—against the over-estimation of technical cleverness. They are to enthrone again emotional qualities and the typical features of the German national spirit, while giving scope to newly acquired technical principles. The names of some of the best artists, like Thoma and Uhde, are in the Committee List, and the first exhibition was certainly a favourable introduction. There were no revelations of a new genius, but among the hundred-and-fifty numbers of the catalogue a quantity of imaginative works, landscapes, portraits, and *genres*, appealed strongly to our sympathies. Thoma spoke his own deep, melodious and sometimes naive language in several pictures; and some of the Worpswede artists, as Hans von Ende, Vogeler, and Mackensen, were seen at their best. Brasch and von Volkmann of Karlsruhe, Heider, von



SHEPHERD FOUNTAIN BY BERNHARD FRYDAG



VASES AND WALL FILLING
DESIGNED BY PROF. SCHMUZ-BAUDISS
EXECUTED BY THE KGL. PORZELLANMANUFAKTUR, BERLIN

Zumbusch, Samberger, Steppes of Munich, Lührig, Mr. and Mrs. Mediz of Dresden, Stassen, Hans Licht, Meyn, Baluschek, Frenzel, Achtenhagen and Hendrich of Berlin, as well as Steinhäusen of Frankfurt, exhibited characteristic offerings. There were some very good graphic contributions by Struck and Biese among others, some interesting works of sculpture by Breuer, Donndorf, and Müller-Braunschweig; and modern architecture was worthily represented by Möhring, Schaudt, von Seidl, and Kreis.

The Royal Berlin Porcelain Factory is maintaining its leading position in the world of ceramics by a very wise system. It is steadily introducing new artistic collaborators of importance, and at the same time continuing an evolution of technical and artistic traditions. Sudden changes have always been cleverly avoided, and yet modernism has found a widely-opened entrance. The painter, Professor Schmuz-Baudiss, represents the modern element at the Factory. It was in Bavaria, when he watched the potters at their wheels, that he discovered his talent for shaping and decorating. The Factory opened up to him vast opportunities of refining his material and method, and he has succeeded here, with

the help of the chemist, in producing a soft porcelain of particular finesse. All the motives for his decorations are taken from nature; flowers, leaves, and insects are either transferred directly, or transformed into new ornaments. Although he sometimes applies the Japanese style of decoration, he never copies anything. His conviction is, "If I use old motives I feel as if I steal." This natural decoration is at times somewhat heavy, but generally of real delicacy. A *specialité* are his landscapes. He sketches his subjects first on the porcelain, then chases or engraves the contours, then

models, colours, and fires his work. These landscapes are therefore a unique combination of graphic and pictorial art on porcelain. J. J.



"THE EMPTY CRADLE"

BY W. BLAIR BRUCE
(See Stockholm Studio-Talk)



"THE DEPARTURE OF THE STEAMER"

BY W. BLAIR BRUCE

he died in November, 1906, forty-seven years old. The three hundred exhibits brought together in Stockholm, all demonstrated a distinct artistic personality, whose methods of expression and whose temperament seem to have suited each other in the happiest manner and to an exceptional degree. Bruce was the open-air painter *par excellence*, an enthusiastic lover of Nature in all her moods, rendering them with a tender sincerity and subtle softness which lent a peculiar charm even to the humblest subject, the smallest canvas. G. B.

STOCKHOLM.—The retrospective exhibition of the works of the late Mr. W. Blair Bruce, recently held at the Academy of Arts, Stockholm, was not only very comprehensive, but also singularly interesting. This unusually gifted painter, who was a native of Hamilton, Canada, at the academy of which town he first studied, afterwards went to Paris, where he worked under guidance of MM. Robert Fleury and Bouguereau. Mr. Bruce, who had travelled extensively, married a Swedish lady, herself a talented artist, and ultimately settled down in Sweden, where

BARCELONA. — The water-colour by Señor A. de Riquer which we reproduce opposite has the interesting qualities of colour associated with that artist's name, and which justify the experimental technique. Señor de Riquer was Commissioner for the British section of the Barcelona Exhibition last year, where he exhibited several excellent book-plates. In connection with this event, which was such a great success for the British contributors, we give a reproduction of the medal which has been struck for distribution to prize-winners.



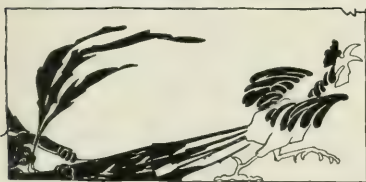
PRIZE MEDAL GIVEN AT
BARCELONA ART EXHIBITION



MODELLED BY EUSEBIO ARNAL
ENGRAVED AND STRUCK BY D. RODRIGUEZ & CO.



"APPEL À L'OISEAU." FROM THE
WATER-COLOUR DRAWING BY A. DE RIQUER.



"INTERMEZZO"

BY WILLIAM, COUNT HARDENBERG

DRESDEN.—William, Count Hardenberg who was born in 1873 at Kiel, but has settled in Dresden, does not belong to the class of artists whose gifts become apparent in the cradle as it were. He studied law, and even practised it for a few months until the "spirit suddenly moved him." He abruptly gave up his former pursuits, turned to architecture, and then to decorative drawing and illustrating. Among his productions a series of landscape vignettes and chapter headings for a book published two years ago are noteworthy. He has also published a number of interesting book plates the lettering of which is perhaps their weak point, the draughtsmanship their strong one. There are besides some etchings by this artist's hand, and a number of relief-cuts on linoleum, a medium which allows of greater freedom in the treatment of colour-impressions than wood.

Nothing that Count Hardenberg has done, however, is better than some decoratively handled caricatures, among which I note an irresistibly funny ornamental border, with the *Foolish Virgins* and the *Intermezzo* of six sheets, reduced reproductions of which accompany these lines. It adds to one's enjoyment of these designs if one happens to know of what famous quotations from Shakespeare, Schiller, etc., they are burlesques. It is more important, however, that they remain effective and funny, even if these "texts" are not revealed. This style of animal caricatures is perhaps neither new nor over rare; yet, when it is good, it need not be any the less enjoyable on account of that. The power of black-and-white to suggest things is cleverly made use of, and the distortions cling most intelligently to the natural movements which they exaggerate. It is a feat in itself to have invested the last cat with such an expression of exasperating derision, when one considers how few were the means at the disposal of the artist.

H. W. S.

VIENNA —There was much earnest and really good work shown at the last exhibition at the Künstlerhaus. The portrait section, which has always been the most prominent at these exhibitions, was particularly strong on this occasion. The merits of Prof. von Angeli, who was represented by characteristic work, are too well known and appreciated to call for mention here. Prof. Pochwalski's portrait of the late *Dr. Wilhelm, Ritter von Hartel*, Minister of Education during the great Art Revival here, met with general approbation as a faithful likeness and a characteristic portrait. Arthur von Ferraris only sent one picture, a portrait of



"THE HOLIDAY DRESS"

BY OTHMAR RUŽICKA

a gentleman, painted in his able style. John Quincy Adams' portrait of *Dr. Adler*, which is destined to ornament the Board Room of a charitable Society, is full of calm dignity, and his portrait study in black-and-white of *L. B., a prima ballerina* of the Imperial Opera House, proved interesting on account of the arrangement of the drapery. Wilhelm Victor Krausz's *Problem in Red* is an interesting study. His portraits of *Alfred von Skene* and *Prof. Franz Rümpler* show that this artist can portray the features of the sterner sex truthfully and convincingly. Nicolaus Schattenstein's *Portrait of a Lady* is a graceful picture, intimately painted and simple in arrangement. He also showed an excellent study called *Am Strand*. Herr Rauchinger contributed two portraits of men, both vigorous and good specimens of this artist's methods.

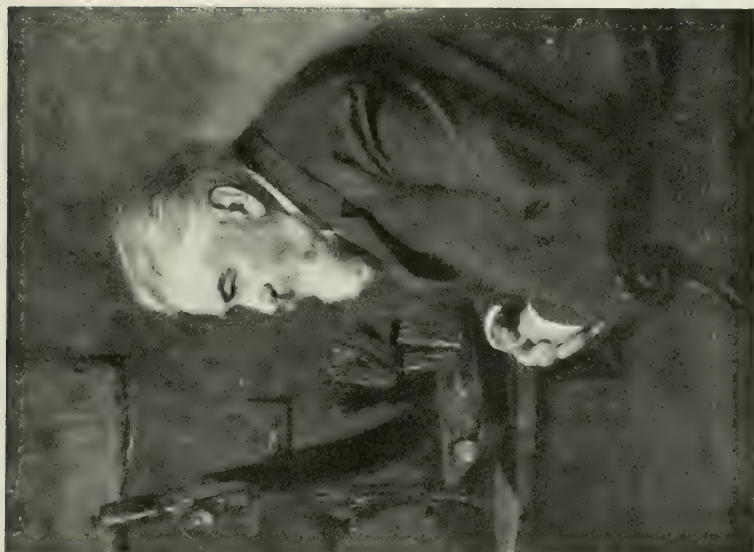
There were good landscapes by Hans Ranzoni, who showed a lovely bit of an old park, rich in colouring and highly decorative; Ferdinand Brunner, who delights to paint homely bits of scenery with a low hut or a farm in the foreground; Eduard Zetsche, who seeks romantic corners, old cities, and delightful out-of-the-way scenery for his subjects; and Hugo Darnaut, whose *Baumgruppe im Abendrot* is a fine bit of colouring, the glorious hues of the departing sun setting

everything in a glow. Eduard Ameseder, Max Suppanttschitz, Hans Wilt, and Eduard Kasperides were all well represented. Tina Blau and Olga Wisinger-Florian, two of the best-known lady artists, both contributed, the former some charming landscape *morceaux* green in green, and the latter a meadow rich in flowers and colouring. Karl Fahringer's animal pictures are always welcome: his treatment is original and his colourings vivid. In his *Weisse Pfauen* he shows able and delicate handling of a difficult subject. Othmar Ružicka's harvest picture, *Ernte-Zeit*, is a bright piece of colouring, the vibrating mass of red poppies giving brilliance to the work, while his *Alte Bauer* is a fine study of the national types for which he has a predilection (he is himself a Moravian). His admirable piece of costume painting, *Fest-Kleid*, tells of a land where everything is primitive, even to the dressmaker. Jan Styka's pictures, *Hass und Liebe*, *Gute Freunde*, and *Versuchung*, were interesting, as



"THE BUTTERFLY"

BY FRANZ BIEZNY



POETRAIT OF DR. AULER

BY JOHN QUINCY ADAMS



POETRAIT OF PROF. FRANZ RUMPLER

BY W. VIKTOR KRAUSZ



PORTRAIT STUDY

BY JOHN QUINCY ADAMS

were also the pictures by his young son, Tade, a youth of seventeen who gives promise of becoming a good artist. Victor Scharf was represented by two admirable works, *Hausliche Unterricht* (Domestic Instruction) and a male portrait. Otto Herschel's *Geburtstag Morgen* is bright and effective, and shows novel treatment of a familiar subject. Rudolf Quittner's three pictures won warm praise, and indeed they earned it.

As usual, plastic art was well represented. Friedrich Gornik, Michael Mortl, Otto Holmer, Johannes Raszka, Otto Hertel, and Viktor Seifert, each exhibited representative works, as did the medallists, Hans Schaefer and Karl Maria Schwerdtner, while Hugo F. Kirsch's exhibits of por-

celain figures were in the way of being excellent, especially his market women. Franz Zeleny's wood sculpture is always welcome. In his hands wood is as clay; he is a man of ability and resource and withal an artist. His *Weihnachtsmann* in the automobile hurrying along to be in time to fill the stockings is a quite original conception. A. S. L.

PHILADELPHIA.—That the One Hundred and Third Annual Exhibition of the Pennsylvania Academy of the Fine Arts does not fall behind its predecessors either in quality or quantity of its contents must be gratifying, not only to the management of that institution, but also to the public spirit of the average layman interested in the leading position thus established of Philadelphia in the world of art and culture in America. The standard maintained has been higher than that of any other Annual Exhibition in the United States, with the result that the honour of being represented at the Academy is one as eagerly sought for as that of being known as an exhibitor at the Paris salons.

The individual note to this particular show is given by the placing in the position of honour in the long gallery of the masterpiece of Mr. John



"THE BED"

BY RUDOLF QUITTNER



CAPITOL AT HARRISBURG

BY COLIN CAMPBELL COOGER

Lambert, recently deceased, entitled *A Tragic Actor*. The skilful handling of the chiaroscuro, added to the dash and freedom of the execution, has resulted in a capital work that makes one all the more regret the pathetic circumstances attending the sudden blindness and subsequent death of this talented painter. The canvas has already been seen at the Academy in 1906, but as a becoming tribute to his memory the management has again exposed it.

The display of sculpture is mainly remarkable for the number of interesting studies of animals and for radical departures from the conventional portrait bust. For instance, the *Portrait of Thomas Eakins*, by Samuel Murray, would certainly indicate that there is more than one way of giving character to a portrait that is strictly individual. An interesting head of *Garibaldi*, by Giuseppe Donato, and Albert Laessle's bronzes of turtles should be mentioned. Edward Kerney's animals of the Wild West are excellent in modelling and show close observation. A very elaborate pedestal for

an urn, by I. Otto Schweizer, shows wonderful power of imagery as well as fine technique.

Much that is interesting in the way of portraiture is to be seen distributed through the long range of galleries effectively flanked, in some instances, by notable landscape or marine subjects. Miss Cecilia Beaux's portrait of *John Frederick Lewis, Esq.*, the President of the Academy, easily takes rank as one of the best examples of her work, besides being a capital likeness of the gentleman. Especially distinguished should be mentioned Mr. William M. Chase's portrait of the deaf-mute artist, *Cadwallader Washburn*; Mr. John W. Alexander's portrait of *Mr. Whittredge*, the well-known landscape painter; Mr. John S. Sargent's portraits of Miss Burckhardt, entitled *Lady with a Rose*, painted in 1882, and of *A. Augustus Healy, Esq.*; Mr. E. C. Tarbell's portraits of *President Schelye, of Smith College*, and of *Mrs. A.*, a fine example of his artistic taste. Interesting on account of the personality of the subjects as well as of the treat-

Studio-Talk

ment are portraits of *Ex-President Grover Cleveland*, by W. M. Paxton; of *Walt Whitman*, by Thomas Eakins; of *Paul D. Mills, Esq.*, by Adolf Borie; of *William F. Read, Esq.*, by Joseph de Camp; and of *T. De Witt Cuyler*, by Julian Story.

The largest and perhaps the most ambitious work in the whole exhibition is a *Last Supper*, by Robert MacCameron, and entirely successful it is in the treatment of such a well-tried and familiar subject. The conception is striking and dramatic, the moment chosen being that of the consecration of the cup. Hugo Ballin's *The Bath* commands attention as a piece of beautiful colouring and elegant composition. Especially good and true to nature are W. Elmer Schofield's *Old Mills on the Somme* and *Winter in Picardy*, as is also Mr. B. W. Redfield's *A Fallen Tree*. Some superb marine subjects by Fred. J. Waugh are the feature of the exhibition: one, entitled

Coast near St. Ives, Cornwall, deserving particular notice.

The Rose, by Thos. P. Anschutz, the title suggested by the colour scheme of the picture, shows a very attractive and skilfully painted study of a charming young woman, full of human interest and very realistic. *Blue and Gold*, a figure subject by Hugh H. Breckenridge, also is interesting from the point of view of the colourist. Mr. Wm. M. Paxton's nude figure, entitled *Glow of Gold and Gleam of Pearl*, while not impeccable in drawing of the arms, has a graceful pose and glows indeed with fine flesh tints. *Narcissa*, by W. Sergeant Kendall, a nude notable for good drawing, is also fine in way of a study of the characteristics of a child. *The Visit*, by Richard P. Miller, one of the largest canvases shown, is charming in sentiment and masterly in execution. Manuel Barthold's *Girls of Holland*, another large work, is quite in line with the best class of genre painting of the Euro-



"OLD MILLS ON THE SOMME"

BY W. ELMER SCHOFIELD



"THE ROSE"

BY THOMAS P. ANSCHUTZ

to the lot of a farmer's daughter in unsettled districts, and her wild desires to express her poetical thoughts and imaginings, her inclinations to draw or sketch in or out of season, were regarded by her relatives with disquiet, as indicating traits of character requiring discipline and correction. However, after receiving a few lessons from an old artist who was discerning enough to recognise in her somewhat crude early efforts that talent which she has since developed, she went to Hamilton, and there managed to save a small sum of money by teaching, and from the sale of her first portrait in oils to go to England, where she studied for three months in a studio in St. John's Wood. Returning to Canada by reason of illness in her family, it was not until three years later that she was enabled seriously to resume her studies, when, going to Paris, she entered Colarossi's Academy, and in the following year won her first success, her picture *The Watcher* being accepted and well hung at the Salon. A year later another picture received an honourable mention. During the remainder of her

pean artists. Miss Lillian M. Genth's portrait of *Helen Parker* is painted with admirable confidence of the artist in her touch, and has a fine sense of subtle tones that makes it quite delightful to the artistic following.

The Temple Gold Medal was awarded to Mr. Frank W. Benson for his *Portraits of My Three Daughters*; the Jennie Sesnan Medal to Mr. Everett L. Warner for *Brooklyn Bridge in a Snow Storm*; the Mary Smith prize to Miss Elizabeth Spurhawk-Jones for her *Roller Skates* illustration, and the Walter Lippincott prize to Mr. James R. Hopkins for his *Shining Gown*.
E. C.

MONTREAL.--Miss Laura Muntz was brought up on a Muskoka farm, far away from civilisation and artistic influences. Her childhood and youth were passed in the patient performances of the daily routine and drudgery which fall



THE HON. GROVER CLEVELAND

BY WILLIAM M. PAXTON



"THE FAVOURITE BOOK"

(Purchased by the Government of Toronto)

BY LAURA MUNTZ

stay in Paris she exhibited regularly, one of the last pictures shown at the Salon, *The Favourite Book*, being purchased by the Ontario Government and added to the permanent collection in the Parliament Buildings at Toronto. Since resettling in Canada Miss Muntz has been awarded a silver medal at the Pan-American Exhibition at Buffalo, N.Y.; and more recently at St. Louis, where she exhibited two pictures, the jury awarded her a bronze medal.

Miss Muntz is a prolific worker both in oil and water colour, the latter, which she frequently uses in the same manner as oil, possessing in particular very atmospheric and luminous qualities. It is satisfactory to record, in conclusion, that under the happier conditions of the past three years, during which time she has been in a position to devote her attention exclusively to improving her art and abandon the drudgery of teaching, her work shows very markedly the result of increased knowledge, deeper insight, and a more refined and a broader technique.

H. M.-L.

PRETORIA,
TRANSVAAL.
—Mr. F. D.
Oerder, whose

Bush Veld is reproduced opposite, deserves special attention beyond the borders of the land of his artistic adoption. Oerder was born some forty years ago in the Netherlands, and received his education as a painter first in Rotterdam and then in Brussels. His talent had already ripened when he came to South Africa almost twenty years ago, and after some years of rough life on the veld, settled down in Pretoria. He had then come completely under



"IN THE STABLE"

BY LAURA MUNTZ



"RUSH VELD"

BY F. D. OERDER

the charm of our South African atmosphere. His reproductions of the endless plains, with horizons bounded by beautiful mountain-lines, his rendering of the gloriously-coloured veld in its winter garb, his firm grasp of our ethereal skies, whose blue changes daily into innumerable *nuances*, secured for him many admirers. Of late he has devoted his versatile hand to the painting of magisterial portraits of Pretoria's Mayors, which portraits now adorn the capital's town-hall. A portrait of General Botha is his last triumph, and was the *clou* of a collective exhibition of his work recently held here.

F. V. E.

CALCUTTA.—The newly-formed Indian Society of Oriental Art, which has Lord Kitchener for its President and is receiving the support of other high officials, held its first annual exhibition here early last month, and aroused unusual interest. The movement of which the Society is the outcome has had for its centre the Calcutta School of Art, and among the leading native contributors to this first exhibition were those who belong to the School as teachers or students. One of them is Mr. A. N. Tagore, who is acting as principal during the

absence of Mr. E. B. Havell in Europe. Mr. Tagore's work, several examples of which have appeared in past issues of *THE STUDIO*, made a very favourable impression, as did that of his two pupils, Mr. Bose and Mr. Ganguly, and his colleague, Mr. Pershad. Some wood-carvings by Mr. Acharya, of the School, also elicited praise.

AMSTERDAM.—With the art of William Maris, an exhibition of whose works is being held this month at the Larenschen Kunsthandel in the Heerengracht, *THE STUDIO* has already dealt at length in the Special Number devoted to him and his two brothers Matthew and James, in which various interesting examples of his painting were given. William is the youngest of the three, but though he received his first and only lessons from them (for, unlike them, he received no academic training whatever), these lessons left no trace whatever in his later achievements. Overshadowed by his brothers as William has been, there are still many who consider him equal to them; but whatever may be said on this score there can be no doubt that his works will always rank very high among the productions of the modern Dutch School.

ART SCHOOL NOTES.*

LONDON.—At the Royal Academy Schools Sir Hubert Herkomer's lectures to the students on painting attracted large audiences from outside, and several well-known members of the theatrical profession, including Sir Squire Bancroft and Mr. George Alexander, were among those who listened to the address on "Criticism." In speaking of the assertion, frequently made, that a good painter is often a bad critic of his own work, Sir Hubert said it was a fact that Watts thought little of his famous portrait of Mr. Walter Crane, and ranked it far below paintings that to the eyes of other artists were inferior examples of the master's skill. The comments on the newspaper critic by the lecturer were not wholly unkind, but he complained that too much power was placed in the hands of a writer when he was allowed to act as the art representative of eight, or even more, journals. To artists one of the most interesting of the addresses was that in which Sir Hubert gave a careful technical description of the method employed by him in doing the large water-colour study of Ruskin, now in the National Portrait Gallery. With the idea of obtaining in water-colour some of the bigness and breadth of oil he covered all his paper with a warm tone and then scrubbed the lights out with a hogs-hair brush until he had secured the balance and proportion of the large masses. The practice is not uncommon nowadays, but to Ruskin, who watched the painter with curious interest, it was new and repellent. He told Sir Hubert that the only method of which he could possibly approve was that of making an outline with the detailed exactness of a pen draughtsman, and then filling in the colour.

Mr. Colton's severe criticism of the *Laocoön*, in one of his Royal Academy lectures on sculpture, was surprising to those of the students who had come to regard with reverence that famous group of the father and sons struggling with serpents that has so long been the idol of the antique room. The figures, whose straining muscles have been studied with painful care by generations of draughtsmen, were described by Mr. Colton as second-rate and even cheap in comparison with a real masterpiece like the

Venus of Milo. The Academy professor said that he would have preferred to have passed the *Laocoön* over in silence, but that he had felt it a duty to warn them against the failings of a work that had always been praised too highly. It is worth recalling in connection with Mr. Colton's criticism that his opinions about the *Laocoön* are in agreement with those of Burne-Jones. "I always judge of a set of school casts," said the painter once, "by the absence of *Laocoön*. If *Laocoön's* there, all's amiss." Mr. Colton in his lectures gave the students many useful hints on technical points, but he was prevented from carrying out his original plans by the rules of the Royal Academy, that forbid the mention or illustration of contemporary work. He had intended to describe to the students, and to illustrate by lantern screen, the progress of a sculptured memorial step by step, from the first rough sketch to the erection of the completed work.

On the vexed question of teaching by means of visitors, that has so long been the practice at the Academy, it is hopeless to expect agreement. The



ILLUSTRATION TO "THE WATER BABIES"

BY MISS E. LAWRENCE SMITH
(St. John's West Art School)

* A list of names of artists, their names, a permanent record of the Studio, the Library, the Art School, and the Art School, in connection with the school at the Academy.

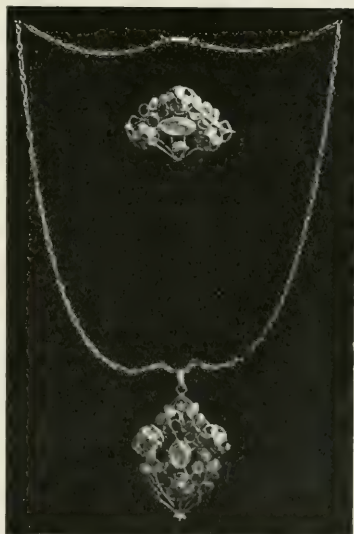


GOLD LACE PIN AND PENDANT BY ETHEL P. AGNEW
(*Sir John Cass Technical Inst.*)

Elm Tree Road, St. John's Wood, is in a neighbourhood that for three generations at least has been favoured by artists. In the thirties Landseer settled there, and the site of his spacious garden, now occupied by blocks of workmen's dwellings, is within three or four hundred yards of Elm Tree Road and the St. John's Wood Art Schools, and little, if any, farther off is the spot where C. R. Leslie lived and was frequently visited by Constable, who gave his host a round mirror in order that he might hang it opposite the window to reflect the charming Middlesex landscape. The fields and hedgerows admired so much by Constable have gone the way of Landseer's garden, but the seclusion of Elm Tree Road has been unaffected by the march of time, and the students in the big life studios of the St. John's Wood Art Schools work practically in country quiet, undisturbed by the noises of the outer world.

At one time the St. John's-Wood Art Schools were notable chiefly for their success in preparing students for the entrance examination of the Royal Academy, and that this reputation is maintained may be judged from the fact that at the Academy prize distribution in December past students from St. John's Wood carried off seven awards, and among them the gold

practice has been condemned by many artists who think that continuous teaching by one professor would be better for the students, but on the other hand it has been, and still is, supported by some of the ablest of the academicians. The following list of the visitors for the present year shows that the Academy student has, at all events, an ample field of choice in the matter of professors. The painter visitors for 1908 are:—Sir Luke Fildes, Mr. Frank Dicksee, Mr. J. S. Sargent, Mr. Henry Woods, Mr. J. H. F. Bacon, Mr. Seymour Lucas, Mr. J. J. Shannon, Mr. George Henry, Mr. S. J. Solomon, Mr. E. J. Gregory, Mr. A. S. Cope, Mr. George Clausen, and Mr. J. W. Waterhouse. The sculptor visitors are Mr. G. J. Frampton, Mr. W. R. Colton, Mr. T. Brock, Mr. Goscombe John, and Mr. H. Pegram; and those in the architectural school, Mr. T. G. Jackson, Mr. Reginald Blomfield, Mr. J. Belcher, and Sir Aston Webb. It speaks well for the loyalty to the Academy of these artists that they should thus sacrifice some of their working hours for the benefit of the students. There is, for example, Mr. Sargent, whose time from the monetary point of view is far more valuable than that of any other living artist. Yet his name is down to visit for a whole month, and in the painting school, too, which he must attend by daylight.



PENDANT AND BROOCH BY ETHEL P. AGNEW
(*Sir John Cass Technical Inst.*)

Art School Notes



BOOK ILLUSTRATION

BY G. E. KRUGER

(*Sir John Cass Technical Inst.*)

medal and studentship of £200 for historical painting, gained by Mr. F. E. F. Crisp. But Mr. C. M. Quiller Orchardson and Mr. F. D. Walenn, the present directors of the Schools, have developed them in other directions, and the painter who is not desirous of entering the Academy has every facility for completing his artistic education in Elm Tree Road. Mr. Orchardson and Mr. Walenn, supported by two assistant-masters, direct the tuition on alternate days, and the visiting artists are Sir William Orchardson, R.A., Sir Lawrence Alma-Tadema, R.A., Sir Luke Fildes, R.A., Mr. Frank Dicksee, R.A., Mr. J. W. Waterhouse, R.A., Mr. Briton Rivière, R.A., and Mr. George Frampton, R.A. Mr. David Murray, R.A., criticises the work of the landscape classes that are held in the summer months.

Although the general supervision of the work at the St. John's Wood Art Schools is strict no special methods of painting or drawing are insisted upon. The student is not told that such and such a plan is the only right way of painting a head. On the contrary he is encouraged as much as possible to develop whatever originality may be in him, and every endeavour is made to discover his bent and to push him forward in the particular path for which he is best suited. The antique room is one of the largest in London and there are excellent life studios both for the male and female students. Four scholarships are awarded each year and a silver medal is given by Sir William Orchardson for painting from the life. The proprietors of the *Graphic* offer a special prize for the best work done

in the class for black-and-white drawing for reproduction.

The Sir John Cass Technical Institute was opened less than six years ago, but it has already become an important centre of London education. The courses at Jewry Street, Aldgate, cover most branches of knowledge, but one of the chief sections of the great institution over which Dr. C. A. Keane presides is the Department of Arts and Crafts. The department is admirably equipped, and its staff of teachers, headed by Mr. Harold Stabler, a practical craftsman whose goldsmith's work has been seen at the Royal Academy and the New Gallery, include Mr. Gilbert Bayes, Mrs.



ILLUSTRATION TO "GREAT EXPECTATIONS"

BY G. E. KRUGER

(*Sir John Cass Technical Inst.*)

Partridge (Miss May Hart), Mr. R. F. Wells, Mr. G. E. Kruger, Mr. Alfred Hughes, Mr. J. W. Sandheim, and Mr. F. Signorelli. The Sir John Cass Institute differs from some of the London technical schools in that it admits the amateur, who works side by side with the apprentice and the young professional craftsman. But the only kind of amateur to which Jewry Street appeals is the serious worker. To him, or her, there is all that can be desired in these practical classes, which, as they are conducted in the City, and only in the evening, fortunately do not attract the idler who wishes to kill time by dabbling a little in the arts.

Practical instruction in most forms of art work in metals can be obtained at Jewry Street, and Mr. Stabler is rightly proud of the successes achieved in

the bronze-casting class by the *cire-perdue* process. There is a strong jewellery class in which the instruction is entirely at the bench. All necessary tools and materials are provided for the use of the students; and on two nights a week there are demonstrations and practice in enamelling, in the *champlevé*, *cloisonné*, Limoges and *plique-à-jour* methods. Drawing from the cast and from natural objects of the kind most useful to the designer is sedulously practised. There is no class for drawing from the human model, but other living models in the shape of dogs and birds are frequently available and good work from them is done by the students in clay and with brush or pencil.

These excellent classes and the Institute generally owe their existence to the bequests of a City alderman who died nearly two hundred years ago. Sir John Cass, whose statue by Roubiliac adorns the front of the Institute, was in turn the Master of the Carpenters' and of the Skinners' Company. He was a man of wealth who in his life devoted much money to education, and died in the very act of signing the will in which his bequests were made.

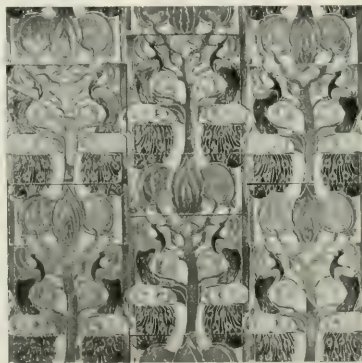


POTTERY CORBEL BY FRANCIS VAN HALEN PHILLIPS
(*Burslem School of Art*)

The arts and crafts students at the Sir John Cass Institute are fortunate in having at their disposal a capital and ever-increasing art-library which is provided for by a special fund, and books from which may be borrowed for study at home. There is no lack of casts and photographs of specimens of famous craftsmanship, and even a collection of good examples of the metal work and enamelling of past periods. With all these facilities at its command, added to sound instruction, it is no wonder that Jewry Street is attracting to its technical art classes students from places as far off as Australia.

W. T. WHITLEY.

BURSRLEM. — The education authorities at Burslem, one of the centres of the pottery industry, are recognising, as few are doing, that sound instruction in all branches of art is necessary for the progress of the industry of the district, as well as for the much-



TILES BY FRANK ALLEN
(*Burslem School of Art*)

needed elevation of public taste. For a number of years now the educationists of Burslem have endeavoured to perfect all branches of art training, from the elementary school to the art school, and to so co-ordinate the instruction given in each department as to make the one preparatory to the other, and to thereby obtain the best results. The latest phase of the town's educational advance is the erection and opening of a new school of art, such as will meet all requirements of modern art instruction. The old school buildings at the Wedgwood Memorial Institute had become entirely

Art School Notes



TILES

(Burslem School of Art)

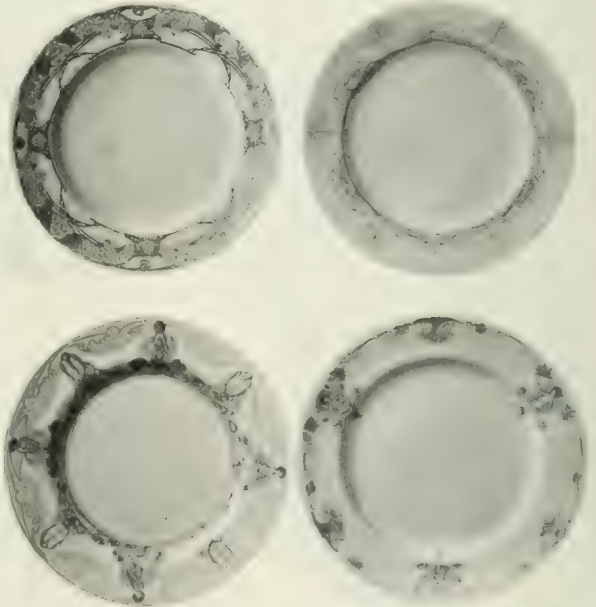
BY CYRIL LEIGH

inadequate and unsuited for the work of the school, and the gift by a late townsman, who had for many years been a liberal patron of art, of a convenient and valuable site hastened the erection of a school, which is in every way up-to-date, convenient, and well equipped, and which will give the students opportunities for further advance.

The new school is arranged on the central hall plan, the hall and balcony being utilized for the purpose of a school museum. On the ground floor are a lecture room, spacious elementary rooms, a crafts-room for the pursuit of metal work, jewellery, and wood-carving, and a pottery decorating room, equipped for ceramic work. On the first floor are capacious antique, painting, and life rooms, library, modelling and casting rooms, design room and conservatory, headmaster's office and studio, and students' common room. The lighting of the school has been most carefully considered,

and the arrangements are such that in the day-time all available light is flooded into the school, whilst in the evening electric light, installed on the latest principles, provides as good an artificial illuminant as it is possible to obtain. The equipment of the institution is likewise on the most adequate scale, providing for every branch of art work.

The curriculum of the new school includes a general art training, such as will fit a student to devote himself to any branch of art work; a course of study, such as will enable the primary school teacher to more capably undertake elementary art teaching; and a special education, such as will better equip the ceramic artist and designer for his work. Those desirous of a general art training have every opportunity for studying the various branches of draughtsmanship, painting, designing, and modelling, special facilities being provided for drawing and painting from the nude and costumed model. With regard to the instruction of elementary school teachers, a course of study has been prescribed which will the better fit them to give art instruction

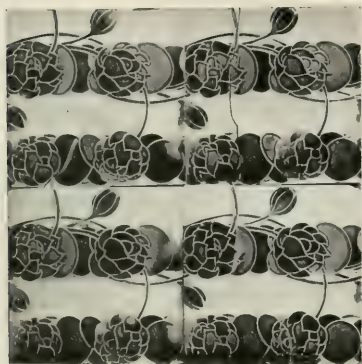


PLATES

(Burslem School of Art)

BY HARRY NIXON AND W. E. GRACE

Reviews and Notices



TILES

BY K. ELEOD

(Burslem School of Art)

cesses of designing and executing are, in some cases, so closely allied as to become inseparable.

Artistic education, such as is being provided at Burslem, should certainly have a tendency to improve the character of the ceramic products of the district, and that there is need for such improvement—particularly from the æsthetic point of view—few will deny. Several designs by students of the school are here illustrated.

E. N. S.

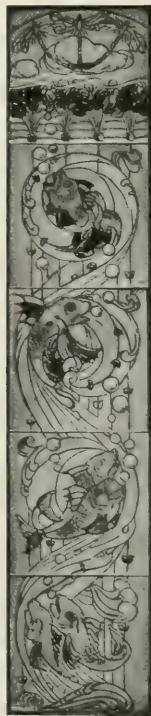
REVIEWS AND NOTICES.

Rembrandt: A Study of his Life and Work. By G. BALDWIN BROWN, M.A. (London: Duckworth & Co.) 7s. 6d. net.—For a book which exactly fills its purpose, it would be difficult to supplant this one.

Professor Brown has analysed Rembrandt in it with sympathy, with a light hand touching those qualities of his art which identify it with modern feeling. The book says all that can be said about Rembrandt to the student who is not prepared to seek at its source the meanings and the qualities of an art that has always been very eloquent to those who are in sympathy. Rembrandt's sense of beauty cannot be underrated, since the character of any line in the simplest of his etchings, no matter how unlovely the subject, is one of beauty. The Professor slights in one part of his book this ever-pervading sense of beauty which held all ugly things in its mesh. With this exception we have nothing but praise for a work which explains this great art and its side issues, such as the principles of impressionism, so simply that that clearness about things which reigns in the author's own mind is communicated to the reader. The book is dignified and interesting in appearance with

in the primary schools, and which will make their teaching the more effective and the more suited to the advanced instruction that the student will subsequently receive.

Then as to the training of the ceramic artist, the provision for the teaching of design, particularly as applied to pottery, is very complete. The importance of the study of plant, bird, and animal forms to the pottery student has been fully recognised and provided for, whilst the necessity for practical work has been equally realised, a pottery decorating room, equipped with a gas oven for the firing of trials and ware, and fitted with other necessary apparatus, having been provided. Modern commercial conditions, generally speaking, confine the ceramic worker to one branch of craftsmanship, but by means of the tuition which the school now gives, he will be able to extend his knowledge beyond the limits of his own particular occupation. Moreover, the technical knowledge which the student will thus gain will make him a much more competent designer, for the designer is only successful in so far as he understands and accepts the limitations, as well as the capabilities, of the medium under consideration. The study and practice of design must necessarily go hand-in-hand, and for that reason students are regularly encouraged to execute their designs in the material for which they are intended; indeed, the pro-



TILE PANEL

BY ALFRED PIPER

(Burslem School of Art)

Reviews and Notices

its red cloth binding gold tooled; and the illustrations are great successes.

A Catalogue Raisonné of the Works of the most eminent Dutch Painters of the Seventeenth Century. Based on the Work of JOHN SMITH. By C. HOFSTEDE DE GROOT. Translated and edited by EDWARD G. HAWKE. (London: Macmillan.) 25s. net.—Great indeed must have been the courage required to embark on such an enterprise as the translation and bringing up to date of John Smith's famous *Catalogue Raisonné* of 17th century Dutch, Flemish, and French painters, which for more than half a century has held its own as the most important work of the kind in existence. There can, however, be no doubt that Dr. Hofstede de Groot has exceptional qualifications for dealing with his Herculean task. He has spent no less than sixteen years in travelling from place to place in Europe to examine the pictures accessible to the student, and in his first volume he has supplemented Smith's selection of Dutch masters—which, as he justly observes, was merely fortuitous—with all the other painters of eminence of the 17th century who were natives of Holland, reserving the French and Flemish for future consideration. The work of the Dutch connoisseur has, moreover, been in its turn skilfully edited, his translator having wisely endeavoured to preserve the exact wording of Smith's descriptions, restoring much that is omitted in the German edition, including the useful references to engravers. Particulars are also added of recent sales in Paris and London, as well as details concerning masterpieces in New York that are not mentioned by De Groot, so that the English version is really far more complete than the foreign one and will be of the greatest possible value to owners of pictures and collectors.

British Trees. Drawn and described by REX VICAT COLE. (London: Hutchinson & Co.) 2 vols., 34s. net.—*Trees and their Life-Histories.* By PERCY GROOM, M.A., D.Sc. Illustrated from Photographs by HENRY IRVING. (London: Cassell & Co.) 25s. net.—Having quite recently referred to Mr. Rex Vicat Cole's studies of tree-forms, and reproduced various examples of them, we shall content ourselves with giving an idea of the scope of these two stout volumes, the outcome of years of patient and intelligent study. The trees of which drawings are given comprise practically the whole of those which are now commonly regarded as indigenous to Britain, such as the oak, elm, ash, birch, maple, hornbeam, chestnut, beech, plane, the poplars, alder, buck-

thorn, the willows, yew, various species of conifers and of the rose tribe, etc. Numerous details of each—venation, inflorescence, etc.—are drawn with a degree of precision which would justify their inclusion in a botanical text-book, but notwithstanding this particularity we discern throughout them the hand and eye of the true artist, and when we come to the author's drawings and paintings of the entire tree—sometimes alone, and at other times forming features in a complete landscape composition—we see at once the value of this careful study of detail. The descriptive notes which accompany the illustrations show an intimate knowledge of plant morphology, but planned as the work is, as a book of reference for artists and designers, it is wisely kept as free as possible from technical expressions. Mr. Groom's work, on the other hand, appears to cater primarily for the needs of botanical students, although he has by avoiding technicalities wherever possible kept in view the claims of the general reader with but limited botanical knowledge. The introduction supplies all the information that is necessary for an understanding of the descriptive portion of the book, where what may be called the "biographies" of the numerous kinds of trees selected for illustration are given. Though the work consists of one volume only, it covers a wide range, and the illustrations, of which there are more than five hundred, all after photographs, are excellent. A useful feature of the work are the analytical tables by which a particular species may be identified with facility.

The Poems of Coleridge. With Illustrations by GERARD METCALFE. (London: John Lane.) 10s. 6d. net.—The artist who could fully interpret the virile but weird originality and subtle charm of the poems of Coleridge, might well lay claim to genius little inferior to that of their author, who stands almost alone amongst the great writers of the modern renaissance of literature. That Mr. Metcalfe—who appears to have sought inspiration in the work of men so diverse as Blake, Sir John Millais, Byam Shaw, Edmund Sullivan, and A. Garth Jones—should not have achieved full success in a task that might well appal the most gifted, is no discredit to him; and it must be conceded that in some of his smaller illustrations he has given proof of no little sympathetic intuition. The "Lines to a beautiful Spring in a Valley," "But in a Garden Bower the Bride and Bridesmaids singing are," and "To walk together to the Kirk in goody company," are full of suggestive charm; but in the full-page drawings for the "Ancient Mariner," "Christabel," and "Fire Furnace and

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Slaughter," the artist certainly betrays a lack of imagination.

The Cathedrals and Churches of Northern Italy. By T. FRANCIS BUMPUS. (London: T. Werner Laurie.) 16s. net.—The author of this new study of the ecclesiastical architecture of northern Italy has a very thorough grasp of his subject, writing on it with the authority of an expert, yet so clearly that even the lay reader who has studied it carefully will be able readily to recognise the distinctive characteristics of the various styles described. Mr. Bumpus has himself studied on the spot all the cathedrals and churches dealt with, he has closely examined the historical documents relating to them, and has woven into his narrative with no little literary skill the legends of the saints in whose honour the beautiful buildings were erected, as well as just enough of his own adventures on his travels to give to his book the touch of human interest that is always so potent an element of attraction. His chapter on Ravenna is a very noteworthy example of his special excellences, for it goes to the very root of the matter, telling, to begin with, the romantic story of the first introduction of Christianity into the ancient lagoon city, defining the peculiarities shared by all its sacred buildings, dwelling particularly on the evolution of mosaic art and passing on to consider in chronological order its marvellous assemblage of religious edifices. The author's valuable record is supplemented by a useful list of the mural paintings in the churches noticed and by a number of good black-and-white illustrations as well as a few less satisfactory ones in colour.

English Church Furniture. By J. CHARLES COX, LL.D., F.S.A., and ALFRED HARVEY, M.B. (London: Methuen.) 7s. 6d. net.—The joint authors of this most useful book have managed to invest the driest technical details with an interest that cannot fail to appeal even to those who have never hitherto considered church furniture from any but the prosaic point of view. Numerous illustrations culled from a great variety of sources, including altars, church plate, pulpits, fonts, thrones, chairs, almeries, chained books, holy water stoups, candelabra, lanterns, embroidered altar-cloths, etc., brighten up a text in which there is not one dull page, and that represents a vast amount of close research and arduous labour. The opening chapter on altars traces the evolution of the ornately-carved stone table, such as that now in use in Holy Trinity, Coventry, set up in 1625, out of the unadorned slab of wood or stone of the first four centuries of the Christian era; that on communion

plate, in spite of all that has recently been written on the subject, is full of new information, whilst the one on fonts, the longest and perhaps the most fascinating in the book, describes a great number of typical examples of pretty well every period from the third to the eighteenth century.

A Bachelor Girl in Burma. By G. E. MILTON. (London: A. & C. Black.) 7s. 6d. net.—The mystery in which the beautiful land of Burma and its child-like people have been for centuries shrouded as with a veil has of late years been almost entirely cleared away, several keen observers having thoroughly explored the country. For all that, much still remains to be discovered by later gleaners, and Miss Milton in her delightful volume gives a most vivid picture of the daily life of the Burmese, with whom she managed to become thoroughly *en rapport* in her wanderings, although all her conversations were carried on through interpreters. Gifted with a fine sense of humour and with quite unusual powers of description, she contented herself with recording everything she saw worth noticing in her extended wanderings, refraining from wearying the reader with historical dissertations borrowed from others. "I saw things and heard things," she says, "and they amused me; I told them to others, and they amused them, and so I have written them down on paper in the hope they may amuse even those I do not know personally." The illustrations are all from photographs taken on the spot often under very great difficulties, and give a most excellent general idea of the people as they actually are.

William Hogarth. By AUSTIN DOBSON, Hon. LL.D. Edin. (London: Heinemann.) 6s. net.—This book is a new and enlarged edition of the work as published in 1891 and again in 1898. In it Mr. Dobson succeeds in painting a very convincing picture of Hogarth in his environment. In the suavity of its fine touches his writing may perhaps be compared to the painting of the late Lord Leighton. We have nothing but wonder for the author's great patience in research and admiration for his adroitness in marshalling evidence of what Hogarth did at such and such a time and how he did it. Mr. Dobson's methods are so complete in this respect that if the painter himself could return as a shade and protest that things were not as represented we should tap this authoritative work with confidence and be forced to disbelieve him. That is the art of biography—the accumulation and careful array of *minutiae*—as Mr. Dobson practises it. Of art criticism there is very little, but many pictures are carefully described, and the narrative is supple-

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mented by a bibliography of the principal books, pamphlets, &c., relating to the painter and his times, and a catalogue of paintings by and attributed to Hogarth, also a catalogue of the principal prints by or after him. The seventy-six illustrations are of the utmost interest and are reproduced apparently with scrupulous care.

Artists of the Italian Renaissance. Translated from the Chroniclers and arranged by E. L. SEELEY. (London: Chatto and Windus.) Buckram, 7s. 6d.; parchment, 15s.; vellum, 20s. net.—A companion volume to the *Stories of the Italian Artists from Vasari* issued some time ago, and, like it, very attractively produced both as regards text and illustrations, the present volume combines in a pleasant way the characters of biography and history. The times which saw the re-birth of art in Italy were also times of great political commotion, and the author has therefore—very wisely, we think—embodied the facts concerning the lives and achievements of the artists in a general account of the period.

India. Impressions by WALTER CRANE, R.W.S. (London: Methuen.) 7s. 6d.—Mr. Walter Crane's narrative of his winter tour in India is unique as a more than usually complete reminiscence of a journey undertaken in a holiday spirit. The illustrations by the author could not fail in themselves to make the book attractive, and though the thumbnail sketches with which the pages are also besprinkled do not exhibit the qualities which are valued as characteristic of Mr. Crane's talent, their humour adds to the pleasure to be derived from the book.

Chats on Violoncellos. By OLGA RACSTER. (London: T. Werner Laurie.) 3s. 6d. net.—This, the fifth volume of the "Music-Lovers' Library," is concerned with the history of the instrument and its evolution from the "ravanastron" of India, probably its earliest prototype, to its present form. The story of the Violoncello is naturally intimately connected with that of its makers in all ages, and the numerous digressions introduced concerning those who have been responsible for the changes in the model of the instrument undoubtedly enhance the general interest of the work. Two interesting "chats" are those dealing with the history of the Violoncello in the eighteenth and early nineteenth centuries, and the concluding portions of the book are devoted to the brief history of two once famous lady performers on the viola da gamba, and a sketch of the career of the infant prodigy of the Violoncello, Benjamin Hallet. Among the eighteen illustrations are two of Amati's famous

"King" 'cello and one of a wonderfully carved instrument by Galli. Elsewhere the author refers to some carving as being "worthy of a *Grinley Gibbons*."

The Arundel Club's latest portfolio of photo-gravures includes reproductions of two works by Velasquez which were recently discovered in the collection of Mr. Laurie Frere, one representing *St. John in Patmos* and the other an *Immaculate Conception*, the Virgin being shown standing upon the moon amidst moonlit clouds. The originals, it is said, were purchased by John Hookham Frere in Spain a century ago, and are referred to by Señor Beruete in his book on Velasquez as missing. Other interesting items in the portfolio are Hogarth's fine portrait of *Mrs. Desaguliers*, and a landscape by Hercules Seghers. The Club, by undertaking at great expense the permanent reproduction of masterpieces in private collections inaccessible to the public, has a claim to the support of all interested in the works of the great masters. The annual subscription, entitling to a copy of the portfolio, is a guinea, but new members must join for at least two years. The Hon. Secretary is Mr. Robert Ross, 15 Vicarage Gardens, Kensington.

The second volume (Third Series) of the *Architectural Association Sketch-Book* contains, like its forerunners, an extensive variety of drawings of buildings in Britain and foreign countries which afford interesting study for the architect. The British series comprises, amongst other drawings to scale, the Mansion House and the New River Offices in London; St. Peter's Church, Norwich; St. Mary at Redcliffe, Bristol; the Benedictine Abbey at Shrewsbury; the "Mote House" at Ightham; the Castle of Glamis and Church of St. Blane at Dunblane in Scotland; while the Continent is represented by buildings or details of buildings at Coutances, Brussels, Dordrecht, Assisi, Bologna, Florence (where nine plates are devoted to the cloister of the church of St. Croce), and elsewhere. The *Sketch-Book* is issued from the Offices of the Association in Tufton Street, Westminster, in four quarterly instalments at a subscription of one guinea per volume.

Mr. Richard South has followed up his book on British butterflies by a companion volume on *The Moths of the British Isles* (F. Warne & Co.) 7s. 6d. net. This volume deals with the families *Sphingidae* to *Noctuidæ*, and contains some hundreds of accurately coloured figures of the species comprised in these families, together with a large number of careful drawings of eggs, caterpillars, etc. The

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great care bestowed on the preparation of the book, which we presume will in due course be followed by a volume or volumes embracing the rest of the families, will ensure for it a warm welcome from naturalists, to whom also its convenient size will be an attraction.

Messrs. George Bell & Sons are to be congratulated on the admirable series of illustrated reprints of French classics which they are issuing under the editorship of Mr. Daniel O'Connor. Three volumes of these "Classiques Français Illustrés" have made their appearance, viz., George Sand's *Les Maitres Sonneurs* and *La Mare au Diable*, the one containing a preface by M. Faguet of the Academy and illustrations by M. V. Wheelhouse, the other an analytical introduction by C. A. Sainte-Beuve and illustrations by Gertrude Leese; and lastly Balzac's *Les Chouans*, illustrated by J. Blake Greene. A certain number of the illustrations to each volume are in colour; the text is printed in a clear type, and the generally attractive get-up of the volumes, which cost 5s. net each, should ensure the success of this novel enterprise. In the cheaper re-issue of Messrs. Bell's "Handbooks of the Great Masters in Painting and Sculpture," twenty volumes have appeared, the latest being those on *Brunelleschi*, by Leader Scott; *Wilkie*, by Lord Ronald Sutherland-Gower; *Gaudenzio Ferrari*, by Ethel Halsey; and *Gerard Dou*, by Dr. W. Martin. At the moderate price of 3s. 6d. net each these volumes, each containing numerous illustrations, should command an extensive sale.

Under the title of *Broderies des Paysannes de Smolensk* (Fr. 25) the Librairie Centrale des Beaux Arts, Paris, has recently published a small portfolio containing sixty coloured reproductions of embroideries executed under the direction of Princess Mary Tenisheff by the peasant women of Smolensk. This gifted lady, whose ateliers at Talashkino were the subject of an article in these pages a few months ago, has devoted herself with the utmost zeal to the revival of the industrial arts of Russia upon traditional lines, and these embroideries are an eloquent testimony to her good work. The reproductions disclose an agreeable diversity of design both as regards form and colour, in which due respect for tradition is shown to be consistent with modern needs and ideas. An interesting introduction to the portfolio is contributed by M. Denis Roche, who briefly analyses the characteristics of this peasant needlework.

The Year's Art (Hutchinson & Co. 3s. 6d. net) has securely established itself among the indispensable annuals. In the new volume recently

issued there is the usual mass of information relating to all art-matters, carefully brought up to date, and among the special topics dealt with are the Kann Collection and the Modern Gallery of Art just established in Dublin. The directory of art-workers fills nearly two hundred pages. Two other useful annuals are *The Writers' and Artists Year-Book* (A. & C. Black) and *Willing's Press Guide* (James Willing, Junr., Ltd.), both published at 1s. net, and both carefully compiled.

Dr. Hans W. Singer has contributed to the "Modern Cicerone" series of picture-gallery guides published by the Union Deutsche Verlags Gesellschaft, Leipzig, a little volume on the Royal Picture Gallery at Dresden (Mk. 2.50). This gallery, he points out, differs from other great public galleries in being essentially a prince's private collection. Dr. Singer's wide knowledge of the various schools of painting and his critical insight have invested this little guide-book with an interest far beyond that of the ordinary run of guides.

The fourth volume of the *Internationale Bibliographie der Kunstwissenschaften*, just issued by Behr's Verlag in Berlin (18 Mk.), under the editorship of Dr. Otto Fröhlich, contains no fewer than 6,500 references to books, articles in periodicals, etc., published in relation to art during 1905. Dr. Fröhlich pays a well-deserved tribute to the late Herr Jellinek, by whom this immensely useful work of reference was initiated and carried on as far as the third volume. The utility of the book is enhanced by the admirable system of classification adopted.

Die Mode is the title of a dainty little volume issuing from the establishment of Bruckmann & Co., Munich (Mk. 4.80 and Mk. 6), and giving an account of fashions in dress from 1818 to 1842. It contains an unusually interesting series of illustrations, numbering over two hundred, of which thirty-six are in colours; they are all reproduced from pictures and engravings of the period. This period is that to which a later generation in Germany gave the nickname "Biedermeier," in allusion to the "worthy" characteristics associated with it.

Since its introduction into this country a few years ago the Waterman Fountain Pen has steadily gained in popularity, and the wide favour it now enjoys testifies to public recognition of its many sterling qualities. Having put this pen to the test of continuous use, we can endorse the claims made for it by the makers.

THE LAY FIGURE: ON CHANGES
IN PICTURE VALUES.

"WHAT a futile game picture-buying has become!" sighed the City Man. "How hopeless it is to try and forecast the vagaries of the market. I really believe there is now no form of speculation in which so much money can be lost as in art collecting. Have you noted the results of the recent sales of modern pictures? Did you ever hear of such a disastrous fall in values?"

"There is one thing about you I like," laughed the Man with the Red Tie; "you are so delightfully frank. Art is to you nothing but a subject for speculation, and you are not ashamed to say so."

"Why should I be ashamed?" asked the City Man. "My view is the one that everyone else takes. You seem to imply that I am peculiar."

"Well, I think you are," replied the Man with the Red Tie, "because you talk so unblushingly about your speculative view of collecting. Other people profess to have some aesthetic preferences and pretend to be anxious to satisfy them, though, of course, all these people are really just as commercially-minded as you are."

"There are exceptions to every rule," broke in the Art Critic, "and your assertion needs, I think, a little qualifying. But I do agree with you that there are far more art speculators than sincere collectors."

"Well, perhaps that is a better way of putting it," said the Man with the Red Tie. "At any rate, the majority simply buy for a rise, and I frankly rejoice when I hear that they have burnt their fingers over a deal."

"That is foolish," replied the City Man; "the man who has burnt his fingers does not play with fire a second time. The collector who has made an unfortunate speculation gives up buying art; and if there are no art buyers what becomes of the artists? Your rejoicings are against your own interests."

"I do not think so," said the Man with the Red Tie, "because I hold very strongly that the speculator does harm to art. He forces up values artificially, and the false standard he creates is wholly misleading."

"But at any rate he brings things into the market," returned the City Man.

"With the effect, as you yourself have admitted, of upsetting the market entirely," commented the Critic. "Has it never occurred to you that these speculative dealings in works of art actually cause

those disastrous depreciations in values to which you have invited our attention?"

"How can that be possible?" asked the City Man. "It seems to me that the depreciation is simply caused by lack of buyers. People do not care about art work."

"People do not care about the sort of work which the speculator handles," replied the Critic; "or at all events their interest is only momentary. For a short time prices can be forced up, but the inevitable reaction follows, and the result is disaster."

"But why should there be a reaction at all?" cried the City Man. "A work of art does not wear out or depreciate with age. If it is worth the price paid for it at one time, why should it be valueless at another?"

"If it was really worth the price paid for it originally it would probably increase in value as time went on," said the Critic; "but that is just where my complaint against the speculator comes in. He always buys at the top of the market and pays prices which are entirely unjustifiable. The reason for this stupidity is that he does not know the difference between the things which are worth what is asked for them and those that are not. The only guide he has is the popularity of the work of a particular school or painter, and he assumes that because this work is popular it must be valuable and will always be in demand. So he lays in a stock of things which are the vogue for the moment, keeps them too long, and has ultimately to sell them at an alarming sacrifice. Then he grumbles, and complains that it is impossible to forecast the vagaries of the market."

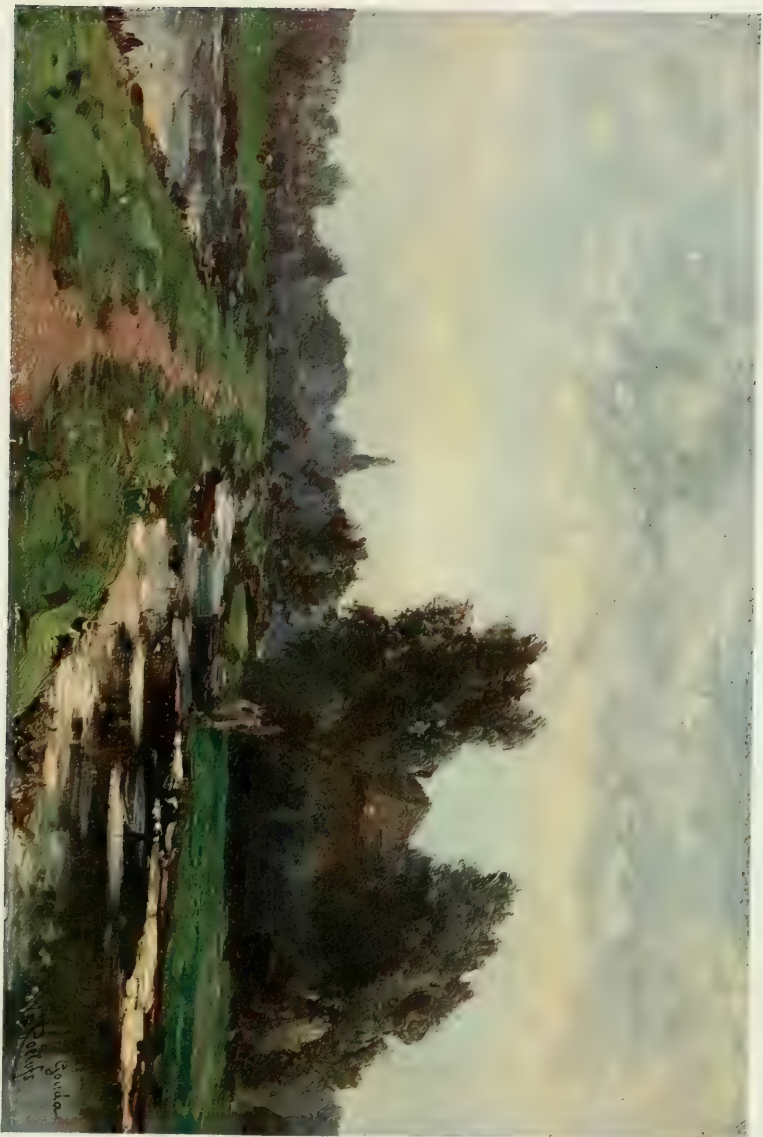
"Any man would be ready to complain, who had made a heavy loss through no fault of his own," interrupted the City Man.

"But it is his fault," argued the Critic, "because he will dabble in a business for which he is not qualified, because he, ignorant of the first principles of artistic judgment, will interfere in what is wholly a matter for experts. If he had any knowledge of art he would realise the absurdity of expecting any better result to such foolish operations, and he would see that a speculation in works of which the reputation was not justified by their merits could not hope to succeed."

"But who then is to decide what works of art are fit to buy?" asked the City Man.

"The people who have studied art and know something about it," replied the Critic.

THE LAY FIGURE.



"NEAR GOUDA." FROM THE OIL
PAINTING BY WILLEM ROELOFS

Willem Roelofs

A PIONEER PAINTER OF HOLLAND: WILLEM ROELOFS. BY FRANK RUTTER.

"ROELOFS was in our country the first to open the way." So wrote Mr. F. A. E. L. Smitsaert in the eloquent appreciation which prefaced the catalogue of the Willem Roelofs Memorial Exhibition held at The Hague last autumn; and in these words the writer concisely stated the peculiar claims to distinction of the painter from a sober historical standpoint. Of his rank as an artist sufficient evidence was afforded by the works at this exhibition, which, representing but a small portion of his life-work and consequently being far from complete, nevertheless amply justified the authorities of the Amsterdam Museum in blazoning the name of Willem Roelofs upon the scroll of their elect.

Although works by Roelofs were acquired by Staats Forbes, Alexander Young and other discerning British collectors, although his landscapes have occasionally figured at exhibitions in Bond Street and thereabouts, yet considerably less is known of him than of many Dutch painters his juniors and inferiors. His sensitive and retiring disposition was wholly foreign to the self-advertising spirit of our own age, and no movement was ever made by him—nor even by any agent or dealer—to "rig" the London market on his behalf. Moreover, his name has never become identified with that of any school or group, and his long residence at Brussels led many, who should have known better, to think of him as a Belgian. It is curious that Bosboom, five years his senior, should be commonly regarded as a member of the Modern Dutch School, while Roelofs stands apart though foreshadowing it, occupying with regard to the modern Dutchmen a position

analogous to that of Michel in relation to the painters of Barbizon.

Willem Roelofs was born at Amsterdam in 1822, that is to say, two years before the birth of Josef Israels, and about half a generation before the coming of Mauve, the brothers Maris and the older Dutch painters of to-day. Officially he is written as the pupil of Sande Bakhuyzen and De Winter, but it would be difficult to find a trace of their influence in his art. For Ruysdael he had a profound admiration, yet it would not be inaccurate to say that, while reverencing the work of the great masters of Holland, Roelofs found his chief incentive and material for emulation in the work of his contemporary French painters. When quite a young man in the forties, Roelofs used to stay at Père Ganne's at Barbizon, and it was the painters with whom he there associated who had the deepest and most lasting effect on his career.

In these days when we speak loosely of the Romanticists or the Barbizon School as a class,



WILLEM ROELOFS IN HIS STUDIO

FROM A PHOTOGRAPH

Willem Roelofs

we are apt to forget the very different aims and methods of individual members of that group. And particularly now that Corot, perhaps justly, overshadows his comrades, it is difficult to realise that there was a time—say fifty or sixty years ago—when Troyon, Diaz, or Rousseau was a mightier name to conjure with. Even among art-students, apart from the general public, one master gains more immediate recognition than another. Now although Roelofs was possessed of far too sturdy a personality to become the echo of another man, it is not unjust and it is certainly helpful to the understanding of his art to realise that Rousseau, rather than Corot or Millet, was his spiritual chief. And since Rousseau was the most severe naturalist of the band, what Roelofs chiefly learnt from Rousseau was to study Nature for himself, to study her with patience, with passion, and with science. Relatives of mine who were privileged to be intimate with Roelofs during his residence at Brussels tell me of his deep admiration for Diaz and Troyon, and this well accords with my own deductions, for both Diaz and Troyon belong to what may be called the Rousseau section of the Barbizon brotherhood. But this admiration never led Roelofs astray into seeking to imitate the works

of others. The reproductions of some of his cattle-pieces given in these pages are convincing evidence of the integrity of his vision and the independence of his technique. His pictures have the great merit of taking us straight back to nature. They remind us only of what we have seen without. They are really truer than Troyon's renderings of similar subjects. Perhaps had they been inferior in merit, had they been reminiscent of some aspect of nature with which an earlier painter had already familiarised the public, they would have met with wider and more immediate recognition. The truth is nearly always new, and the new in art is always regarded with suspicion. That was the primary aim of Roelofs, to be true to his own vision of nature. That was the great doctrine he learnt at Barbizon, that was the doctrine he returned to propagate through the Low Countries. And as the propagandist of this creed he was a pioneer in Holland, "the first to open the way."

"The word which through all the ages has been the *rêveil* for the sleeping multitude, that word," says Mr. Smisaert, "was thundered by him (Roelofs) into the ears of contemporaries and posterity, the proud call of *Retournons à la nature*,



"CATTLE WATERING"

BY WILLEM ROELOFS



"A SUMMER'S DAY"
BY WILLEM ROELOFS

Willem Roelofs

give us back nature and truth. In a time of affection and artificial cleverness it was he who with some others forced himself out of the conventional composition and polished painting. At once he understood that there was beauty in the Dutch meadows, in the mills, in the skies, that no fine subject was required to paint a fine picture: interpretation alone and feeling could make a work of art out of anything, though he still considered *le choix dans le vrai* as indispensable. No ancient oaks, no picturesque well, no concave road was needed any more; the most simple subject could be converted into a masterpiece. That moment was a revelation to the artist, a renewal, an extension of his horizon."

At the same time it would be a great mistake to imagine from the foregoing that Roelofs, after the fashion of certain English painters, was of the opinion that the futile attempt slavishly to copy nature was sufficient to produce a work of art. Nature was to be studied indefatigably, and that study was to be employed in the creation of a picture. In an illuminating letter written in 1886 he draws a sharp distinction between the sketching of a nature study and the painting of a picture.

"The study," writes Roelofs, "the fragment has to be re-created into a picture. Do not forget that these are two different things. Nature is the *material* from which we have to draw; but do not suffer yourself to be imposed upon by the modern theories, which say that copying nature is all. The object, the aim of art is like that of music, to move the soul, to excite in our minds emotions which, though they cannot be expressed in words, are felt none the less by those who have the real sense for art. Those who think that the art of Michael Angelo or Rembrandt belongs to a different sphere, and that a modern landscape painter has 'merely to be natural,' have never realised that they are sacrificing their time to a vain effort.

"I do not tell you these things because I think you are fostering these notions, but because I want to warn you against the narrow-minded opinions of the present day. Why do you justly admire the Ruysdael with its mill at the Amsterdam Museum? There is in that painting not one hue which is as bright, fresh or vivid as nature. But it is harmonious, grand, emotional, as nature is; it affects us like nature by that melancholy poetry



"BOIS DE FONTAINEBLEAU"

BY WILLEM ROELOFS



"CATTLE AT PASTURE"
BY WILLEM ROELOFS

Willem Roelofs



ETCHING

BY WILLEM ROELOFS

that is in it; it is like music that would make us dream of those big clouds, of that murmuring water, of the quiet road along the dyke. It is not enough to take brown, grey or black pigment to attain this; but along with your most correct studies from nature you ought to put something of your own feelings in to make a picture. Perhaps you will think the old painters, especially in land-

when emotion is absent."

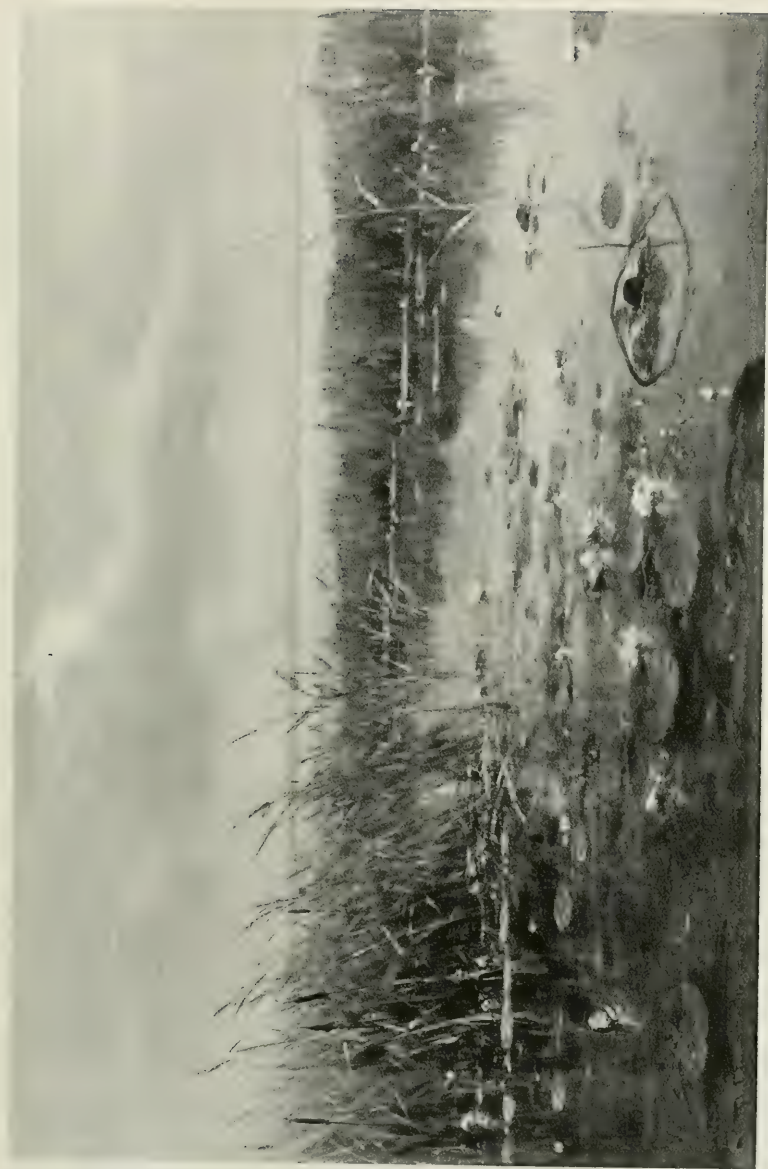
From this extract, the reader can gather something of the personal charm of Roelofs and the weight his conversation had upon those present to listen. But this was an honour reserved for his intimates, for he was no publicist and had little use for mere acquaintances. "Sympathetic towards all, Roelofs had only friends," writes Professor Henri



"THE 'GEIN'"

(Municipal Museum, Amsterdam)

BY WILLEM ROELOFS



"THE WATER LILIES"
BY WILLEM ROELOFS

Bruno Liljefors

Hijmans. "It was a privilege to enjoy his conversation, in which a remarkable quickness of wit was allied to a vast knowledge, not only of all that concerned the arts, but also of the domain of science, for the authority of the master among entomologists was hardly less than the consideration he received from connoisseurs."

All that one knows of his life accords with what we find in his art. In both there is the same largeness and nobility, so that the painter was himself an example of his own theory outlined above, that a man can only put into his picture what is in himself. If he has nothing or little of value in himself, the worth of his painting will be proportionately small, and in this insistence on the necessity for "fundamental brain-work," Willem Roelofs can join hands with a painter so different in aim and style as Rossetti.

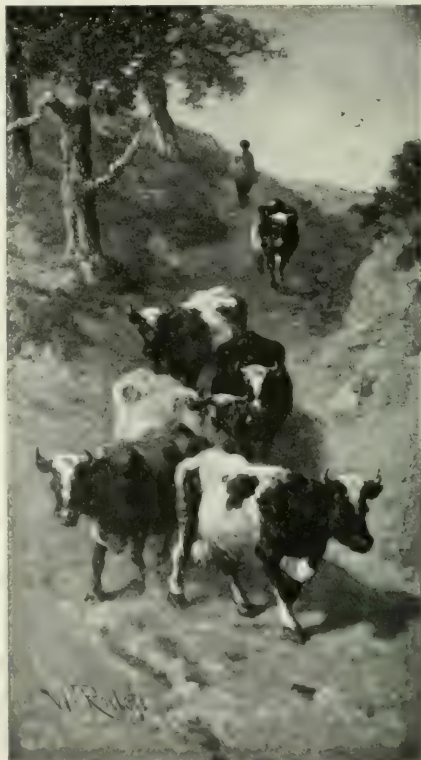
In conclusion, I would express my indebtedness to the painter's younger son, Mr. Albert Roelofs—himself a talented artist—for permission to reproduce in these pages so many moving examples, in various mediums, of the art of the master, who may justly be regarded as the Father of the Modern Dutch School of emotional landscape. F. R.

A SWEDISH SPORTSMAN PAINTER: BRUNO LILJEFORS. BY GEORG BRÖCHNER.

At Zorn's last exhibition in Stockholm, few pictures attracted more attention than the portrait of a spare, quiet-looking man in a grey Norfolk suit, who seemed to look very straight at you with his watchful, penetrating eyes. The man was Bruno Liljefors, and people were interested in the picture not so much, I fancy, on account of its own inherent merits, though it was painted with Zorn's marvellous power and brilliancy, but simply because many of them did not know what Liljefors, one of Sweden's most eminent and most popular painters, looked like. The fact is, that whilst you fairly often may happen to come upon Zorn and Carl Larsson, for instance, in the capital, though they both live far away in Dalecarlia, Liljefors is hardly ever to be found in town, but spends his whole life in forest or field, on the moors or by the sea, ever busy with his brush or his gun. He is, besides, an exceedingly modest and reticent man, who has always objected to having his portrait published.

Bruno Liljefors is a typical Swede in his manly, fervent love of nature and of roaming at all hours under the glorious Swedish sky, chasing and tracking big game and small; in Liljefors, the artist and the man are essentially the same. His love of an open-air life has manifested itself ever since he was a little lad, and he has probably this to thank for having from a weak child grown into a singularly wiry man. As an instance of how unfailing his eye and how steady his hand were even at an early age, it may be recorded that, as a boy, he one day brought home half-a-dozen birds which he had killed, not with the gun, for which he originally had a strange dread, but with well-aimed stones.

This may sound a little heartless, yet Liljefors is anything but that. He loves animals, and at his home in the country he has quite a large menagerie. On the other hand, he is never



"DANS LES DUNES"

BY WILLEM ROELOFS



"THE BOATMAN"

(See previous article)

BY WILLEM ROELOFS

sentimental, nor does the kindly humour which often lights up his keen eyes, find much, if any, expression in his art. He never condescends to the often objectionable trick of endowing the animal world with droleries which in reality are foreign to it. He never depicts animals in their relation to man, and domestic animals have no attraction whatever for him as a painter. But Liljefors knows the ways and the whims of the eagle and the gull, of the elk and the squirrel, of the snipe and the wild goose, better than any painter has ever done before him, and better, I venture to add, than will ever any painter hereafter. He has, so to speak, lived his life with them all and studied them with the rapt, twofold

interest of sportsman and artist at all seasons of the year, at dusk and at dawn. He has witnessed their cooing and courting; he has seen them hatch



"THE MARAUDER" (OIL PAINTING)

BY BRUNO LILJEFORS

(In the Collection of P. Furstenberg, Gothenburg: photo. A. Jonasson)



"EAGLE-OWL" (OIL PAINTING)

BY BRUNO LILJEFORS

their eggs and feed their young; he has watched them at play and in deadly combat—and Liljefors forgets nothing of what he sees, not a single movement of bird or beast, nor the waning light on the hillside; he stores it all in the vast treasure-chamber of his memory.

It almost goes without saying that a man and an artist of this stamp must to an unusual extent become an autodidact, working out his own ends, and by intuition and unceasing study acquiring those methods of expression which best suit his artistic temperament. Liljefors, however, has had a fair share of academic training, for having completed his education at ancient Upsala, he studied some three years at the Academy of Arts in Stockholm, and afterwards went abroad for a couple of years. But his individuality was already then sufficiently pronounced so as not to be greatly influenced by what he saw. No doubt he was impressed by, and learned something from, the Japanese—part of his earlier work bears out this, more especially some of his drawings—but his strong personality soon asserted itself, both in conception and execution, and the evolution which time has wrought in Liljefors' art, as it does in

that of all true artists, is unusually consistent; there has been no wavering and, apparently, no misgivings. Although his views widened and expanded, his fundamental conception was but slightly modified, but by degrees his mode of expression became broader and bolder, his *motifs* grander, as he more and more fully attained to the mastery of his craft.

Liljefors must be endowed with senses more enduring yet more sensitive than those of ordinary men, and I should not be surprised were I told that some good fairy had given him a talisman enabling him to hear the fox whisper shrewd advice to her young or to hear the grass grow. True, many Swedes have a rare appreciative faculty for intimately observing and intensely

enjoying Nature in all her moods, and the multifarious life she harbours and sustains, only in



"COCK AND HEN" (OIL)

BY BRUNO LILJEFORS

(By permission of E. Thiel, Esq., photo. Dahlström, Stockholm)



"BLACKCOCKS, PAIRING SEASON"

(By permission of F. Thiell, Esq.: photo. Dahlloff, Stockholm)

BY BRUNO LILJEFORS

Liljefors this enviable gift has been still further enhanced. Nothing escapes his trained, susceptible eye, and nothing is beneath his notice; the tiniest bird, the humblest herb, the most desolate rock, all have their place in his art as they have in Nature's infinite realm.

Liljefors has said of himself that what he aimed at was to depict the individual; he was a painter of animal portraits. This assertion, if taken literally, would, I am afraid, reflect somewhat unkindly upon a host of "real" portrait painters, for to how many of these is it given to render their sitter with such artistic individual fidelity, much less to place him or her in that perfect *milieu* which so helps to complete, not only the picture, but also the likeness? When Liljefors says that he is a painter of the individual animal, it savours somewhat of the scientist and the museum, and although, of course, we must accept his statement as true, it is not by a very long way

the whole truth, for, with lavish hands, he gives us infinitely more than that. He may, for instance, give us the portrait of an individual eagle—in such a way, however, and with such authority, that this eagle seems to become the type of its race—but at the same time, and in the same picture, he gives us its world and its life, with its joys and hardships.

No doubt Liljefors would indignantly resent the compliment, or the libel, of being called a poet, and with some reason, for a poet's sentimentality would ill suit a man like him, and might at times lure him away from his own straight path. Still his pictures often affect the beholder as some great, powerful poem, more epic than lyric, certainly, in which he glorifies Nature, the living and the lifeless. I think this is because his artistic temperament, to an almost unprecedented degree, seems to have absorbed and become one with nature without losing any of its own vigorous yet simple and

Bruno Liljefors

unselfish personality. He takes us by the hand and shows us Nature's wonders ; he opens our eyes, and I am tempted to say our ears, for do we not seem to hear the screech of the owl, the chirping of the robin, the call of the capercaillie? Do we not fancy we can hear the roar of the breakers against the barren shore and the wind sighing amongst the mountains?

Although study, intimate and indefatigable, one might almost say old-fashioned study, to which Swedish painters are not otherwise particularly partial, is the keynote of Liljefors' art, his technique is in many respects essentially modern, imbued with *verve* and energy, always adequate, and more often than not masterly. In spite of the way in which he accounts for details, they are never allowed to detract from the breadth or the freedom of the picture, and never interfere with that plastic force and effect which distinguish so many of his large canvases.

Liljefors is great as a colourist, though still greater, perhaps, as a draughtsman. His manner of rendering animals in motion, especially birds, is assuredly not only unsurpassed but unapproached. One wonders how he, unseen and unheard, has been able to watch all these scenes of animal life ;

and one marvels at the way in which he perpetuates them with pencil or brush. In some of his large pictures he rises to the highest decorative effect, and some of the stirring dramas he depicts are almost tragic in their intensity. He raises the curtain for many a scene man but rarely witnesses, and we behold with wondering admiration and implicit belief the passionate struggle between two grand eagles, the bear in his greedy meal off a luckless deer, the solitary bird soaring high above the vast, desolate sea.

There is a different though a none the less distinct charm over many of his more modest canvases, where he simply revels in the study of field or moor, and where you sometimes have to look twice before discovering, hidden amongst the grass, that cluster of small birds from which the picture takes its name, and which has, no doubt, inspired it. What subtle studies are not many of these smaller pictures, and what a master is not Liljefors in "arranging" or "composing" (words, I know, which are but ill suited in this connection) his pictures, giving nature, be it field or forest or sky or shore, its measure of width and greatness, and to the individual animal just what is its due ! The sense of the eternal fitness of things never



"ON THE ALERT" (oil painting)

(In the Collection of H. K. H. Prins Carl of Sweden.)

BY BRUNO LILJEFORS



"REYNARD AT HOME." FROM THE
OIL PAINTING BY BRUNO LILJEFORS

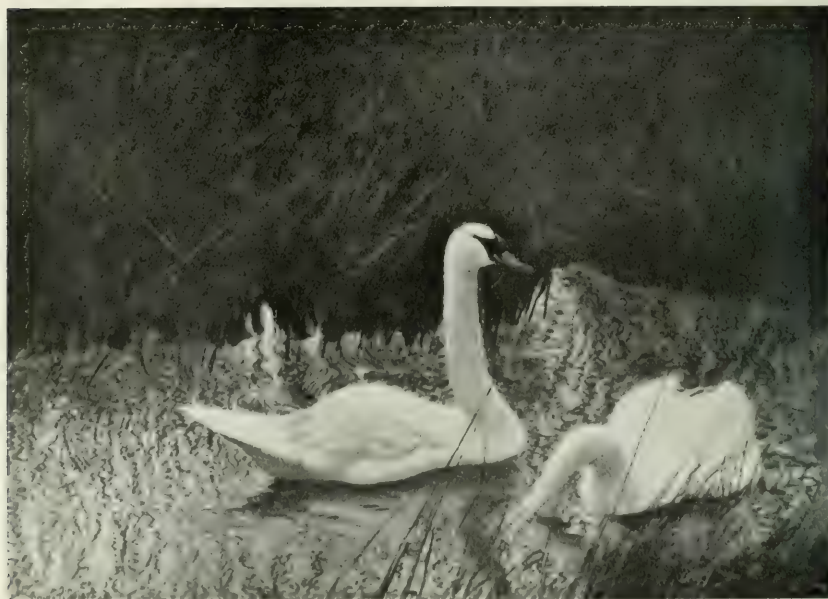
(In the National Museum at Stockholm.)

Bruno Liljefors



"THE BOOTY" (OIL)

BY BRUNO LILJEFORS



"SWANS" (OIL)

BY BRUNO LILJEFORS



"THE HAWK'S NEST" (OIL PAINTING)

(In the Collection of P. Furstemberg, Gothenburg)

BY BRUNO LILJEFORS

leaves Liljefors; he never has been and never will be caught tripping.

Bruno Liljefors was born in the year 1860; he now stands in the prime of his manhood and at the height of his art, a giant in the land.

"ART IN ENGLAND DURING THE ELIZABETHAN AND STUART PERIODS" is the title of the Special Spring Number of THE STUDIO, ready in a few days. The period covered is probably the most interesting of any which could have been selected. To architects, designers, students, collectors, and connoisseurs the work should prove of the utmost value. Upwards of 150 drawings have been expressly executed for this number, and many others, never before reproduced, (including furniture, embroidery, and engravings) will be included. As usual the supplements in colour will form a special feature. Further particulars are published herewith.

A N APRIL
HOLIDAY.
BY ELIZA-
BETH STAN-
HOPE FORBES,
A.R.W.S.

It had been a bad winter; all through the black nights and the days of gloom the four strong winds of heaven had kept up their fierce game—tossing the storms from St. Leven to St. Ives, from the Gurnard's Head across to the marshes of Marazion, as a player tosses the ball. We poor painters cowered over studio fires, the rain streamed on the skylights, the sodden mist blew up from the sea; mackintoshes and sea-

boots the only wear. The hearts of all the lovers of the Sun were as lead within them, and still the weeks by courtesy allotted to the Spring waned apace; but to us, who are by nature optimists, whose passion is the wide sky and open spaces, one bright gleam suffices to re-awaken enthusiasm. Our spirits soar up from their low level; we believe



"A PAIR OF CROWS" (OIL PAINTING)

(In P. Furstemberg's Collection)

BY BRUNO LILJEFORS

An April Holiday

with the confidence of children in the ultimate loving-kindness of Mother Nature. March dust had followed the mud of February; the wind howled and swept the high roads; but overhead at least the skies were fair, and so a certain little band of Art Students, greatly daring, hatched a plan.

"By all the laws of the almanac the Winter is over; let us shoulder our painting-kit and go forth, let us celebrate the advent of the jocund Spring, if not with garlands and dances, at least with the brightest hues of our palette." "You are filled with the spirit of Folly," said pessimist listeners; "look at the weather." "The time of the singing of birds is come," quoted the eldest and most invincible of the optimists, "or, if it hasn't, it ought to." "I know of a valley where the sun is held all day in a cup of golden gorse; where the blackthorn and the wild plum already begin to whiten, and the primroses have adventured forth. Although the winds may shriek over the uplands, so that the trees cannot stand before them, but crouch low, stunted and dwarf-like, in that valley immemorial elms have grown straight and strong; above, in their lofty security, the talkative rooks look down on what was once a noble house. Picturesque in its decay, it offers sheltered nooks where the painter may unfurl his kit; in the primrose lanes there are bright-eyed little rustics ready enough to pose; and orchards where the white pear bloom competes with the white of the narcissus." "Show us your valley," cried the Art Students in chorus, shivering but enthusiastic.

"But what is to become of us when the rain comes down, as it happens to be doing at present?" "He who will not brave a wet coat for the love of Art is not worth much," quoth the Optimist-in-chief. "Besides, a spirit of gentle hospitality lingers still in that valley. She did not unfold her wings and fly away, after the departed lords of the manor, but found an abiding place among the tillers of the land. They will not deny us if we seek shelter from sudden storms. There are spacious barns and granaries far over-

topping the low-roofed homesteads. In them we shall find cobwebby corners, dear to the etcher; effects of light on the dusty picturesque impedimenta of farming gear; material enough and to spare for brush and for imagination." "Let us up and be doing," chorused the Students.

So it came about that one bright but windy afternoon in late March, a quaint caravan might have been seen on a country road, the road that winds over hill and dale to the westernmost shore. Ahead were the eager votaries of Art, scudding fast on free-wheels impelled by the east wind. Then the baggage-waggon piled high with easels, canvases and paint-boxes; materials for the commissariat, for our daily lives henceforth were to be lived in the wild. More rugged grows the landscape as the further winds the road to the west; stretching across moorland wastes, dipping under hills furze-clad, or mapped into irregular fields. One speculates on their arbitrary divisions, and their low granite walls are eloquent of a wilder age, when each man tore his acre of earth from the rough bosom of the waste, and tilled, and planted, and reaped. Dull foreboding fell away from us with the exhilaration of speed; behind us was the wind, and before us the westerling sun, and the afternoon light on the hills.

It was a light-hearted crew that wheeled into the old avenue with its over-arching elms, voluble as the rook families themselves, who took note of us with laughter and much chaff as we proceeded to unload our promiscuous belongings in the farmyard; the good-natured farmer and his men looking

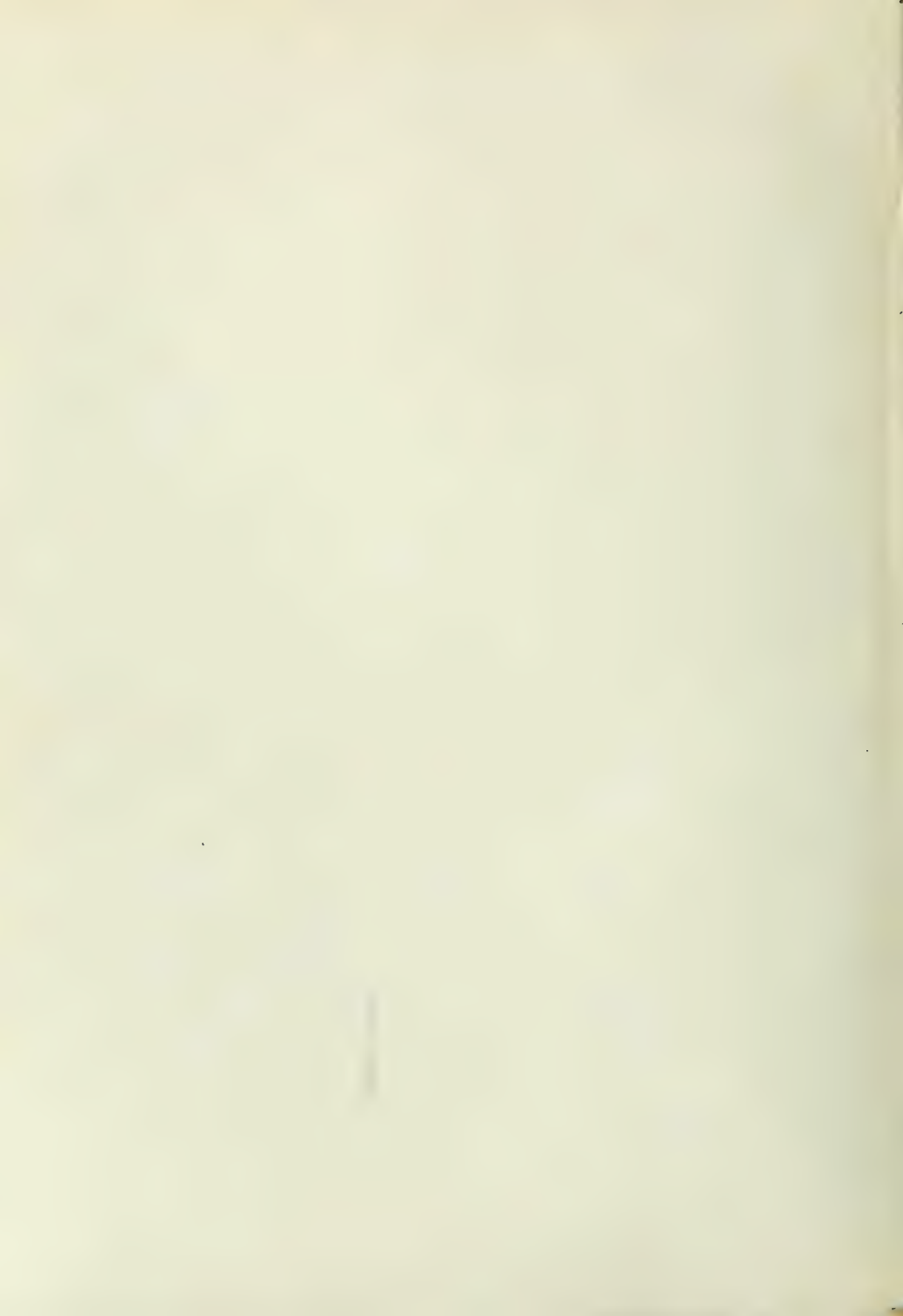


"THE BARN DOOR"

BY ERNEST PROCTER



"THE STRAW-RICK." (PASTEL.) BY F. L. THOMPSON.



An April Holiday

on with amused interest. They had already some knowledge of the eccentricities of the confraternity of the brush, their harmless craze for sitting in damp and uncomfortable places, their lamentable preference shown for what is moss-grown and ruinous rather than for what is spick-and-span. We were given the run of the big empty granary, which we gratefully made use of as an impromptu studio and storehouse for our property. Under its solid roof we felt that the weather might do its worst. And what a delightful place it was! What painter has not felt the charm of a vast old barn, with its warm mysterious shadows lurking in cob-webbed corners, wide doors pushed open, dusty sunbeams slanting across the wooden floor? And then, the yard outside, with its great ricks piled high, a mass of rustic gold seen from afar, on the hill-side dominating the valley! To lie at ease, in the soft and fragrant overflow at its foot, and to absorb through half-closed lids the glory of it, glowing against the deepest of the blue, to lie thus idly through the warm noon-tide hour is to taste one of the supremest joys of life! Many a jolly picnic lunch was disposed of under these conditions by these happy Bohemians in the sunshiny delicious weeks to come—for Mother Nature proved true to her children and gave us of her best, full measure of sunshine, running over!

For companions in the rick-yard we have the lordly white rooster and his cackling train of wives, circling round us on the look-out for crumbs, and the rooks perching on the lichen-covered roof. We admire their glossy coats against the orange and blue, but we gather from their language that they disapprove of us.

But conscience spurs us on to industry, though sunshiny days seem made for idleness! We brace ourselves for effort and go off to

work: some beside a rapid little stream which, rising in the far hills, has for centuries been set to turn the great black wheel of the water-mill in the valley below; some choose for motive the old house under its tall elm trees. Seen across the field where grows the white narcissus, it looks the very abode of ancient peace. But others are drawn by curiosity to a quaint doorway, a rudely-sculptured Saxon arch on the ruined side of the house. Calling imagination to aid, one can trace the three calves' heads and the sable tower cut in the stonework; the "three veales" of the ancient house of Levelis. The farmer's wife obligingly gives us the key of the old padlocked door. "You'll find nothing but dust and dirt inside," says she. In truth mildew and dust lie thick within, the scant sunlight filters dimly through bearded and cob-webbed panes, and one shivers in the stillness of the long-deserted rooms. The window seats, broad



"THE APPLE ORCHARD"

BY ELIZABETH STANHOPE FORBES



"THE OLD HOUSE." BY
ELIZABETH STANHOPE FORBES

An April Holiday



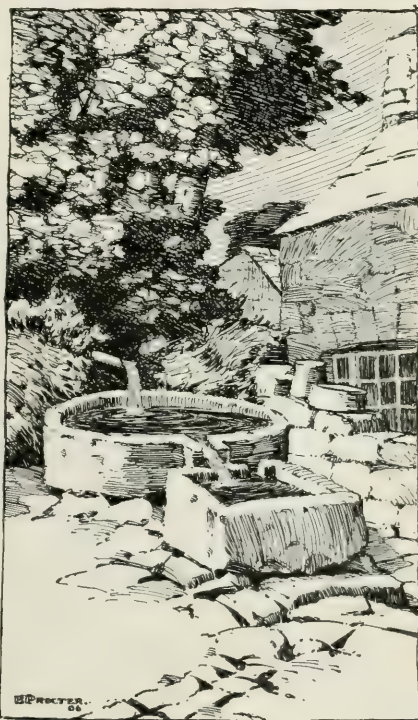
"THE FARMYARD"
BY DORIS SHAW

and low, put one to wondering what manner of people sat there long ago. Here, surely, was the place of that last young daughter of this old house; one sees her slender figure framed in the dark setting of the panelled window-place; blonde curls tied back with a love knot of blue, leaning forward with clasped hands, and eyes lowered to the homely flowers in the little court outside; ears strained to catch the first sound of hoof-beats borne by the wind

down the valley—for Fairfax and his men are riding hard, and in the Fugoe Hole, the cave or hiding-place on the other side of the coomb, lie forty of the King's following, deep under the bracken and brambles, raging to be pent up idle in the dark, biding their time for revenge. Poor little maid with the beating heart, listening in the panelled room! Perhaps her sweetheart was down with the others in the Fugoe; perhaps the crackle of Round-head musketry rang through the valley; perhaps her lover fell below there among the bracken.

When the daylight fades, and the paler squares of moonlight lie along the floor, the last daughter of the house of Levelis glides to the deserted orchard which overlooks the coomb. There the mossy and twisted boughs must cast weird shadows when the moon rides overhead! A tremulous shade, a thing compact of moonbeams and gossamer, might well waver in and out in the uncertain light, with wringing of hands and the echo of soft sobbing, as the apple-boughs sway in the wind. The mill-pool, too, has its haunting apparitions: childish shapes that rise hand-in-

hand from the moon-lit water. And—who knows?—other and more ungentle ghosts may howl along the valley on nights of storm; the clang of steel may echo faintly from the hill above—that "Field of Blood" where Athelstan bore down on the last of the Britons; the chant of the Druid and the war-cry of the Celt may still linger round the Fugoe Hole, mocking the latter-day ghosts of Charles's time. So, with jest and pretence of terror, we idly quote the fragments of old stories, sitting among the primroses on the sun-warmed slope of the orchard, while the little white clouds sail by overhead in the blue. White, too, is the drift of bloom on the tops of the pear trees, and the honeyed sweetness of the gorse blows up from the valley below. The apple-branches only show the tiniest buttons of pink as yet, here and there, among the silver of their bewildering tracery. That fascinating but elusive apple-pattern, which drives us to despair



"THE STONE DRINKING TROUGH" BY E. PROCTER

when the fiend of industry compels us to try and set it down on canvas; through it shows a slender line of blue at the valley's end, the deep blue of the sea, where it meets the paler sky. A slender plume of smoke curves up from below, it comes from a gipsy's camp fire. Look down and you can first make out the humped and dingy tops of their tents among the blackthorn.

"That reminds me of a little friend I found in the valley last year," says the Optimist-in-Chief. "I was trying to paint a foreground of pink agrimony down by the brook side. You know how pretty it is in August, when the corn is ripe? And all the cows from the farm on the other side came lurching down in leisurely fashion to drink. I must get them in quickly, into the background of my sketch—little dabs of amber-brown, shining through the green flags. 'Look, Sammy, look, the cows she's paintin',' said a shrill little voice at my elbow, and I looked round to find two odd small figures had stolen up behind me quite silently. 'What makes you think those brown dabs are cows?' said I. 'Why, you're paintin' of they cows drinkin'. There goes another! Wish I could paint a nice picture to hang up like that, with cows an' trees an' they fields of corn—don't you, Sammy?'

"Decidedly an intelligent child, but she and her brother were the oddest little pair! Small upturned faces as brown as hazel nuts, hair bleached to the colour of last year's straw rick, slim little toes with a covering of dry grey mud in place of shoes; but the girl had a pair of the loveliest grey eyes I have ever seen, too big for the thin little face, with its delicately pointed chin. She wore a faded frock of velveteen, which had once been blue, and round her neck a string of quite beautiful beads, Moorish or old Venetian. 'What pretty beads; where did you get them?' said I. The little girl fingered her one treasure lovingly. 'They's Catholic beads, they is.' They might have once formed part of a rosary. 'My gran'mother gived 'em to me. She was a real gipsy, she was, an' lived in a caravan worth sixty pounds!'—this with an accent of pride indescribable. 'So you're a gipsy then?' said I. 'My father's a gipsy, but my mother ain't. She was born in a 'ouse, she was, but when she got married she said as 'ow she'd like a bit of air, 'an so she went out an' took to the road.' And then after a pause, in admiring soliloquy: 'My mother's got a face like a rose.' Affinity of instinct drew us together, and the little gipsy and I became great friends. She brought me nuts from a private thicket, the knowledge of which she shared with the woodpeckers, and was

induced to pose for me many times, although keeping still, with one eye on Sammy, was difficult. The mother with the 'face like a rose' would sometimes put on a clean apron, and come across to watch operations—a decent-spoken, handsome woman, although weather-beaten. Honest folk apparently, paying in coin or in barter of basket-ware at the farm doors for their daily allowance of potatoes and bread. I did not find my little friend again among this year's gipsies."

These truer sons of Ishmael were more sullen, but they made a picturesque note in the valley for a week or more, quietly pursuing their trade of clothes-peg making, and sometimes serving as models. Beyond the orchard, up the coomb, a narrow track leads through slender, decorative trees, leafless now, between clear streamlets gurgling over sandy shallows, and leaping down, with many a miniature cascade, on their way to the sea. Here is a veritable primrose carpet, and the emerald spears of the young iris-leaves pierce the tangle of blackthorn and bramble and honeysuckle. Further still the valley widens to a stretch of bogland, where one finds only the deeply-trodden imprints of the young cattle that roam at will, and, if you would go further, you must go warily. Here the wild creatures have the world to themselves—it is the valley of the singing of birds; only keep still, and a blackbird will treat you to a flood of irresponsible melody such as you never dreamed of. But if the quest of the unknown should impel you to penetrate still deeper into the heart of the valley, you must pick your way, leaping from tussock to tussock, crushing the aromatic bog-plants as you go, to where beyond, mysterious in its aimlessness, stretches a forgotten avenue of ancient elms. Ages ago some hand must have planted them in orderly sequence—but for what? The way has been long, and in the fading April light the stout boughs curving above a turf of velvet, never shorn, have a suggestion of something sinister. Have they ever carried strange fruit, dangling too high above the turf in their time? Old lawless tales half-remembered trot through one's imagination. Did that avenue ever lead to any human habitation, razed to the ground, or sunken out of sight beneath the bog-land? The place is uncanny; the sun is down, and a low-lying mist hangs above the oozing bog. At the sea-ward end of the valley a big white moon begins to climb above the trees. It is very cold, time to get back; the bicycle lamps must be lighted at the farm before we start for home to-night. To-morrow the sun will be shining again on farmyard and orchard; we will take

Old Cupboards

up our work anew and wrestle with the problems of colour and light.

The weeks of our pleasant holiday wore to an end at last; with April's close we packed up our belongings and went our several ways. Through all that month the glass had marked "set fair." People shook their heads over it; Vesuvius and the earthquakes were accredited with the phenomenon of our radiant days.

But those who dwell by the shores that the Gulf Stream laves found a less wonderful theory. April is apt to be gentler in her dealings than her sister May, they say; and so it proved this year. "We have just begun to know the valley, and now we have to go," said the Art Students regretfully, as they bade good-bye to the kindly people at the farm. "Come again next year," they called out in friendly farewell, as we mounted our bicycles and rode away.

ELIZABETH FORBES.



FIG. 1.—SACRISTY CUPBOARD FROM SCHLOSS LAUBENBERG, LAKE CONSTANCE (1457). (*Figdor Collection*)

ON SOME OLD CUPBOARDS IN AUSTRIAN COLLECTIONS.

VIOULET-LE-DUC defines cupboards or *armoires*, to use his own expression, as being places of safety for preserving precious things. In churches, he tells us, they stood near the altar, and in them were deposited the sacred vessels and holy vestments, even the Holy Eucharist being often committed to their keeping. In the smaller

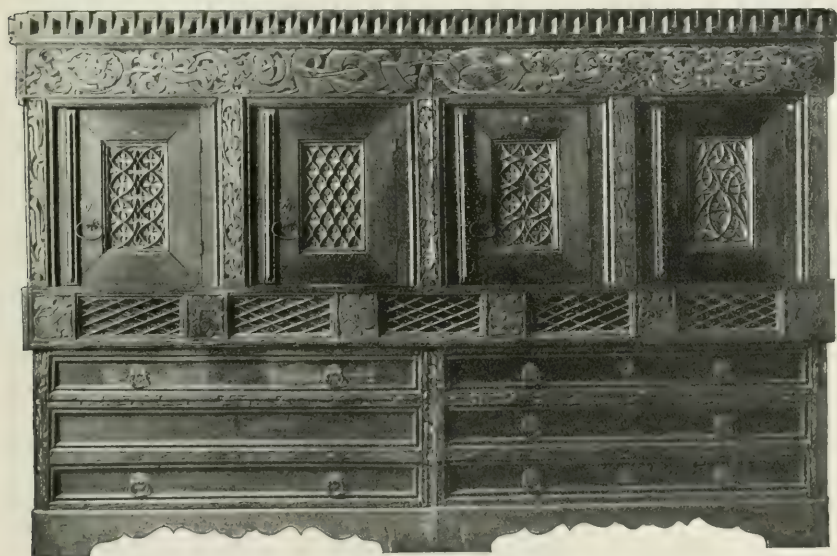


FIG. 2.—SACRISTY CUPBOARD FROM FELDKIRCH, CARINTHIA (1521) (*Figdor Collection*)

Old Cupboards

churches the cupboard often represented the sacristy itself, but in the larger churches the latter was an apartment which was often filled with *armoires* for divers purposes.

With regard to the evolution of the cupboard Havard informs us that it is to be traced to the chest, which fulfilled the purpose of a general receptacle, and that as special needs arose the chest became by degrees differentiated into a great variety of forms adapted to distinct purposes and known under various names, as bookcases, linen-presses, wardrobes, dressers, sideboards, *secrétaires*, and so forth, their shapes being of course even more varied than their names. It is difficult to imagine when and where the idea of having an upright article of furniture for the safe bestowal of valuables or of clothing first arose, but it must have been at a very early period. The first cupboards, however, were built in the paneling of the walls of the living-rooms—often, in fact, being mere blinds to cover the entrance to secret hiding-places; and the necessity of the times produced much ingenuity in this particular direction. In these cupboards were stored the treasures of the family. Both hanging and standing cupboards are the lineal descendants of the chest, the first step in the evolution being to place one chest on another, and later two together in an upright position, the doors taking the place of the lids and opening longitudinally instead of horizontally.

At first there was no attempt at ornamentation, the chief point being to make the cupboards secure, which was done by strong locks and iron clamps. They had to play the part of the modern thief-proof safe, as did also the strong chests in which treasure was kept. The locksmith's work of bygone ages shows

what ingenuity was exercised in those days in inventing intricate appliances which should defy all but the initiated.

Till the fourteenth century, cupboards were a kind of upright box, massively built, and usually square or "squat" in form, and with little, if any, external ornamentation. Though early in the fifteenth century and onwards to the middle of the sixteenth century the fashion of painting chests prevailed—especially in Italy—it was not the case with cupboards, except in the Alpine lands, where they were occasionally painted and at the same time ornamented with wood sculpture; but this combination method of decoration was by no means general. In the course of time, though the *armoires* lost nothing of their solidity of construction,



FIG. 3.—SACRISTY CUPBOARD, SALZBURG (1460)
(Count Habsburg's Collection)

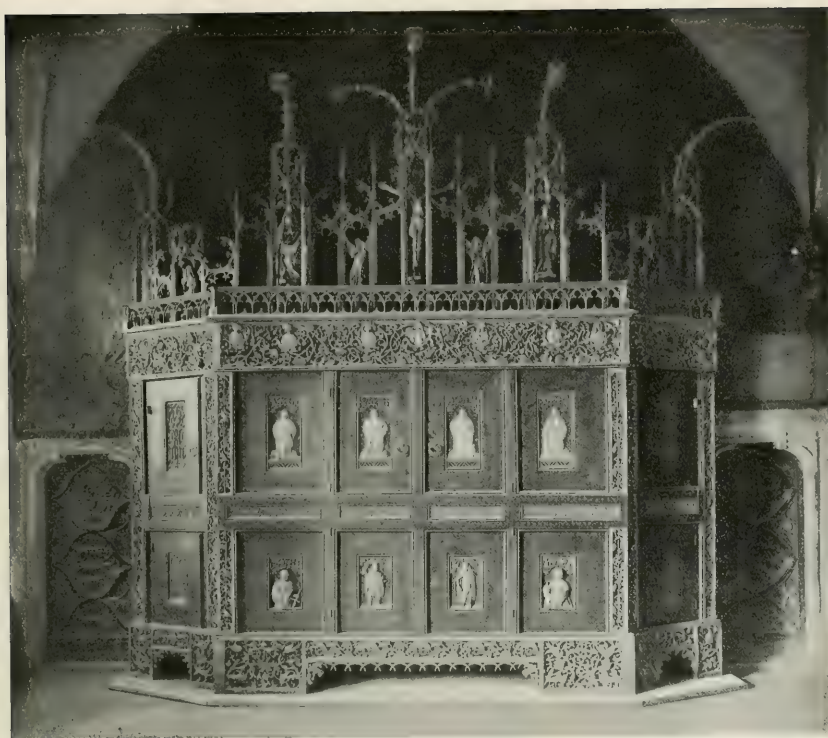


FIG. 4.—SACRISTY CUPBOARD FROM A MONASTERY IN SOUTH TYROL (1500)
(Count Wilczek's Collection)

they gained in beauty, gradually becoming more and more graceful, while every possible attention seems to have been directed towards their artistic development. The decoration was, however, always in keeping with the purpose for which the particular cupboard was intended, this purpose also influencing the form and dimensions. Here was no casual making of a pattern destined to be used for, perhaps, hundreds of like ones, like some factory-made wardrobe of the present day, but each had its own individuality, being constructed, like Longfellow's ship, "straight and worthy," staunch and strong to laugh at the wear and tear of life, each a perfect model finished with nicest skill and art. Under conditions such as these it hardly seems surprising that there should be still in existence so many fine examples which have defied the vicissitudes of centuries.

As the cupboards lost their massiveness the squareness of their form also disappeared, additions were made, columns and niches and balustrades came into vogue, as also architraves and often an "attic," on which a statuette was placed on a pedestal. Sometimes they had a configuration like the frontage of a castle, with battlements, embrasures, loopholes, and other features of a mediæval stronghold, as if intended to defy long and severe usage.

There seems, however, from the earliest times to have been two distinct classes of cupboards widely different in construction and in ornamentation—those constructed by secular craftsmen for domestic purposes and those made by the monks for ecclesiastical use. Examples of both kinds are given in the illustrations accompanying these notes. These interesting specimens are in the



FIG. 5.—LATE GOTHIC CUPBOARD FROM THE
RHINE PROVINCES
(*Count Hildesheim's Collection*)

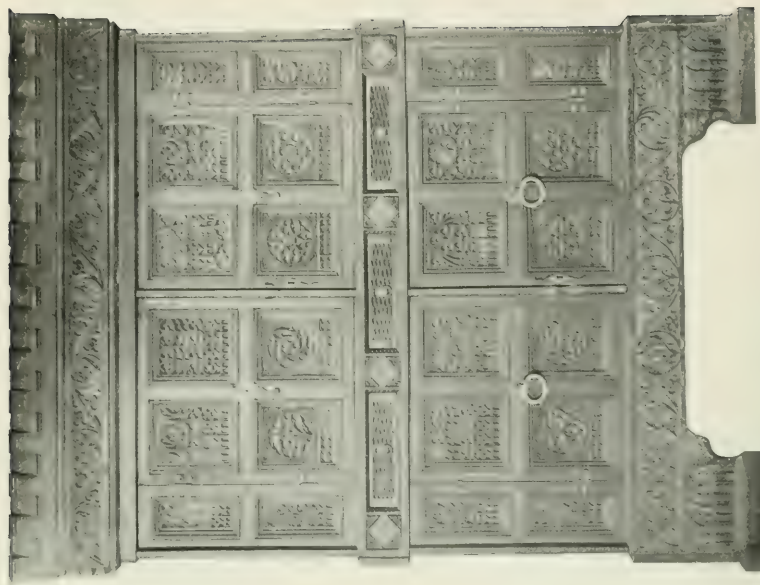


FIG. 6.—EARLY 16TH CENTURY CUPBOARD
SOUTH GERMAN
(*Count Hildesheim's Collection*)

Old Cupboards

possession of the three foremost collectors in Austria, the Figdors, Count Hans Wilczek, whose castle of Kreuzenstein on the Danube has many rare pieces, and Eugen, Ritter von Miller zu Aichholz.

The Ortolf cupboard (Fig. 1) shows at a glance that it was made by reverent hands. It came from Schloss Laubenberg, Röthesbach, on Lake Constance. As nearly all the old cupboards from this district had very little ornamentation and were usually provided with iron bands, this particular specimen is of great rarity. The beauty of its design is certainly striking, and is enhanced by an exquisite patina which it now wears, the hoar frost of four hundred and fifty years, for it proudly announces its own age and the name of the donor in the inscription which runs along the top:—*Anno domini / cccc^o/vii^o / Ortolf / dichmacher / hā gē/*. The inscription is unfinished owing to want of space, but it is easy to guess that the uncompleted word was *gestiftet* (presented). The letters are beautifully regular, the lines finely chiselled and as clear to read as when they were first carved. This is due to the hardness

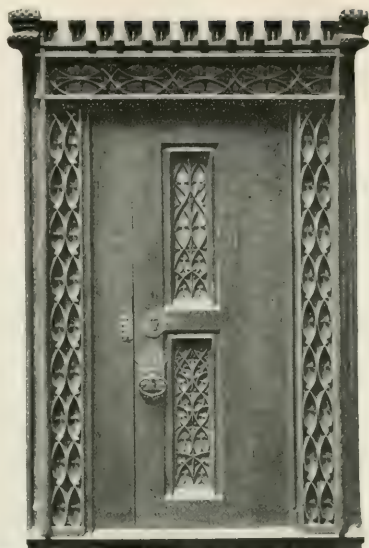


FIG. 8.—EARLY 16TH CENTURY WALL CUPBOARD FROM SCHLOSS ANNABERG. (Figdor Collection)

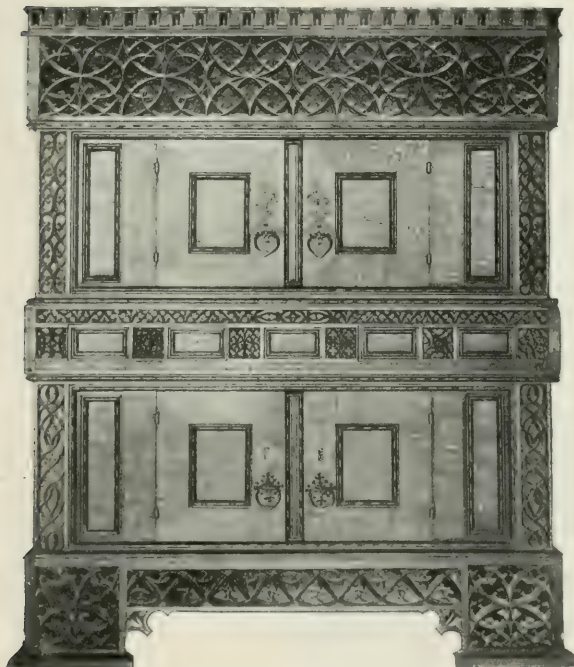


FIG. 7.—EARLY 16TH CENTURY CUPBOARD FROM SCHLOSS ANNABERG, TYROL (Figdor Collection)

of the wood, which is holm-oak, the hardest of all European woods. The iron-work on this cupboard is also interesting, especially the hinges with their ornamental extensions, apparently representing the branching of a plant. This cupboard has not been in any way repaired, and bears little sign of its great age except for its patina. It may be well to mention here that none of the articles shown in the accompanying illustrations have been faked up or mended.

The cupboard shown in our second illustration was likewise constructed for a sacristy, and came from the church in Feldkirch in Carinthia. It is three hundred and eighty-seven years old, having been made in 1521, and bears its age well. It is a large piece of furniture,

Old Cupboards

being ten feet long by six feet three wide, and is in perfect condition. More complicated both in construction and in ornamentation than the last-mentioned cupboard, there does not seem to be anything superfluous in the decoration. It is true that the proportions are somewhat irregular, especially in the transverse portion separating the upper from the lower part of the cupboard, and the lattice carving of one of the doors in the top section looks odd. Still, it is in its entirety a very interesting piece of work, and is eloquent of the individuality of the craftsman who made it. The date of its construction is carved in the third (counting from the left) of the six square-carved panels immediately above the drawers. The drawers were destined for holding the vestments, the cupboards above for the Holy Eucharist and the sacred vessels.

In our third and fourth illustrations we have two sacristy cupboards belonging to Count Wilczek's collection, both of them singularly beautiful examples. That shown in Fig. 3 is dated 1460 and comes from a place near the frontier of Tyrol. It bears in fact much resemblance to Tyrolese work. In the carved panels of the two large doors the principal motive is, of course, the vine—always a favourite source of decorative design with the old craftsmen—but here and there amongst its



FIG. 9.—CUPBOARD DOOR, ITALIAN, 10TH CENTURY
(Figdor Collection)



FIG. 10.—CUPBOARD DOOR FROM
SCHLOSS TAUFERS, SOUTH TYROL
14TH CENTURY. (Figdor Collection)

windings may be discerned various animals of the chase, such as the ibex, while the frog and various beetles are also to be recognised. Woods of various colours were used for this cupboard, greatly enhancing the effect of the whole. In Fig. 4 we have a sacristy cupboard which belonged to a monastery at Brixen in South Tyrol, and is said to be the finest example of its kind in existence. It is known as "*Der grosse Schrank*" (the big cupboard), and is richly inlaid with different coloured woods which lend an exquisite lustre to its appearance. Every detail of it bears witness to the reverence and care with which it was made. The panels of the doors are occupied by full-length figures of the Saints—St. Martin being easily recognised by his sword, but it is not clear who the others are. At intervals in the carved frieze above are busts of female Saints, while surmounting the cornice are the figures in full relief of Our Lord,

Old Cupboards

St. John, the Holy Virgin and Angels. The carving which forms the pediment is exquisitely done.

Turning to the illustrations of domestic cupboards, that illustrated in Fig. 5 is from the Rhine Provinces, and is late Gothic. It is widely different from those which have been described. The lines are well proportioned, the ornamentation so arranged as to form a screen, and the effect of

design and colouring is harmonious. The next illustration (Fig. 6) shows a richer and more varied ornamentation than the last, though the two are of about the same date. No two of the carved panels seem to be quite alike, and yet there is sufficient general similarity to make an agreeable harmony. All the panels are carried out in chipped carving, a still favourite mode in the Alpine lands, where wood carving has flourished for generations.

In the Figdor Collection are several cupboards of Tyrolese Gothic design which were originally in Schloss Annaberg in the Vintschgau. For some forty years they were at Augsburg in the Soyter Collection, whence the brothers Figdor acquired them. Among these is the cupboard shown in Fig. 7. It is a fine specimen of Tyrolese joinery and of handsome and symmetrical proportions. The markings of the wood are singularly beautiful. The carving of the frieze and pediment shows Italian influence. In Fig. 8 is illustrated the front of a wall cupboard, which likewise came from Schloss Annaberg. It bears a very martial appearance with its flanking towers, but its dimensions are small, the height being less than two feet.

The door in Fig. 10 is from Schloss Taufers in Tyrol, and bears an inscription. The frieze depicts a forest scene, with a stag and its young and leaping hares, a more or less conventional design, like the vine which furnishes the *motif* for the carving at the bottom.

Besides Tyrolese and German Gothic the Figdor Collection also contains equally rare specimens from other lands. Fig. 9 shows one of the wings of an Italian door formerly belonging to the ducal palace of Federico da Montefeltre di Gubbio, Duke of Urbino; the two wings of the other door, exactly like the one here reproduced, are in the Friedrich Museum in Berlin. Its date is 1500. The wood is of a

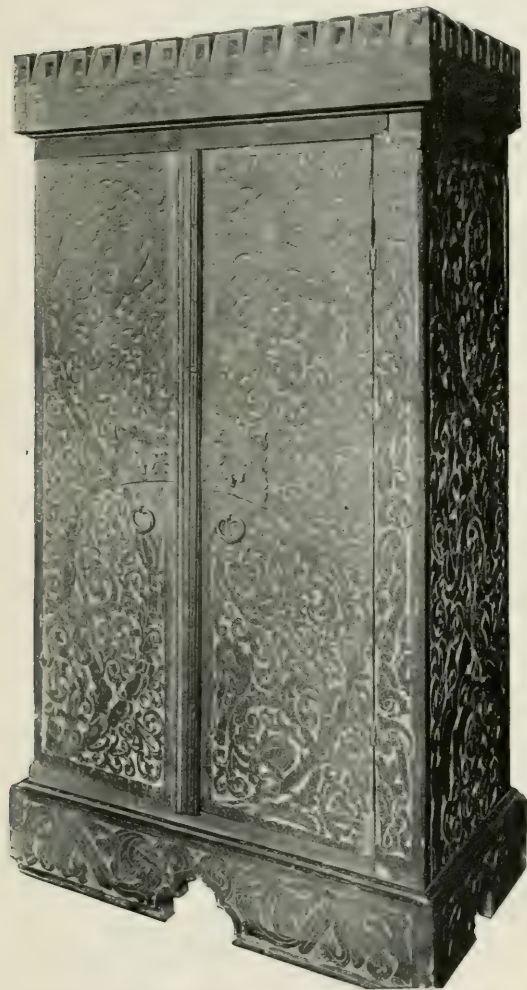
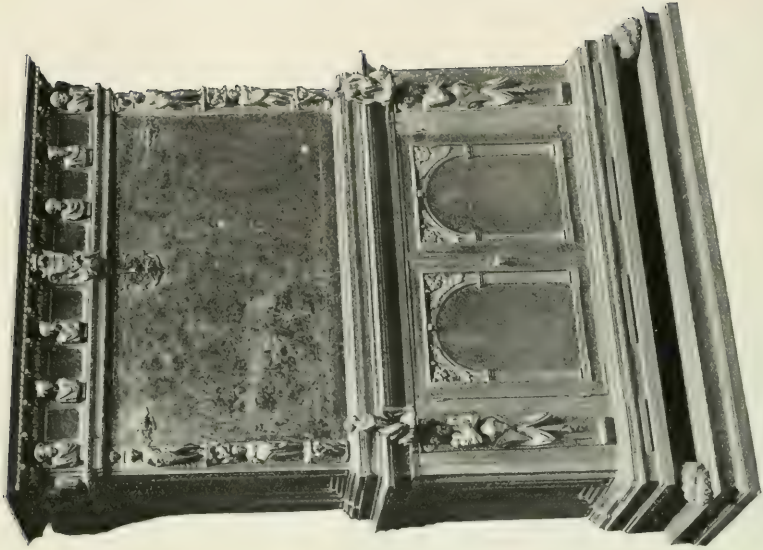
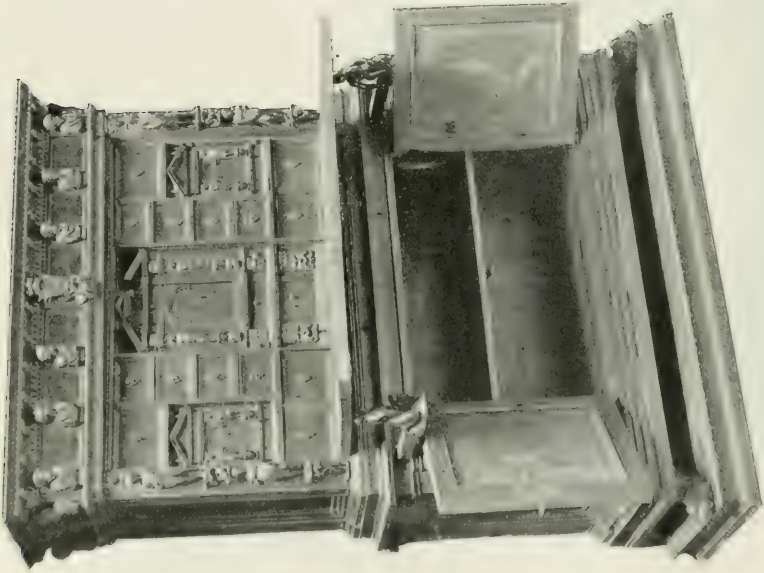


FIG. 11.—CUPBOARD FROM NEIGHBOURHOOD OF LAKE CONSTANCE
EARLY 16TH CENTURY. (Figdor Collection)



FIGS. 12, 13.—ITALIAN
15TH CENTURY CUPBOARD



(In the Collection of Eugen, Ritter
von Moller in Althaus.)

Old Cupboards

pale colour inlaid with woods of rare beauty, and each of the four panels is bordered by a frame which itself forms an inlay. The medallions on the transverse bands bear the shields and arms of the ducal owners. This door has scarcely its like in any collection.

Another type of cupboard is shown in Fig. 11; this one is from Lake Constance, and is a rare specimen. The pierced carving is carried out with a certitude and precision which one would be glad to see more often in modern work; through it peeps forth an exquisite polychrome, the colours somewhat faded from the lapse of ages, but this is made good by the charming patina which a life of four hundred years has given it.

A beautiful specimen of fifteenth century Italian Renaissance design is shown in Figs. 12 and 13. It originally belonged to the Marchese de Molza, of the Court of the Duke of Modena, and is now in the collection of Eugen, Ritter von Miller zu Aichholz, of Vienna. Its colouring is exquisite. The carved wood busts ranged along the cornice on either side of the coat-of-arms were probably placed there when the cupboard changed hands a century or two ago, and like the figures below are fine examples of Italian wood sculpture. Beyond these figures the decoration is meagre, but the natural markings of the wood make ample amends. As will be seen from the first of the two illustrations the door of the top section lets down to form a table. Inside are a cluster of drawers and tiny lockers ornamented with figures grotesque and otherwise. The portraits on the inside of the doors of the cupboard below were probably added long after the cupboard itself was made, and no importance is to be attached to them.

Our last illustration (Fig. 14) shows another fine

example, this time a French one. It is hardly necessary to point out that the design of this cabinet or *armoire* is unlike that of any of the others we have reproduced, the long slender columns giving it its distinctive character. It is made of walnut polished, and is in excellent condition.

These cupboards are of course only a few of those in the possession of the collectors mentioned above, but they are among the most interesting specimens to be found in them. In Dr. Figdor's collection there are a number of very interesting dolls' cupboards, about which I should have liked to say something, but I must reserve these for another occasion.

A. S. LEVETUS.

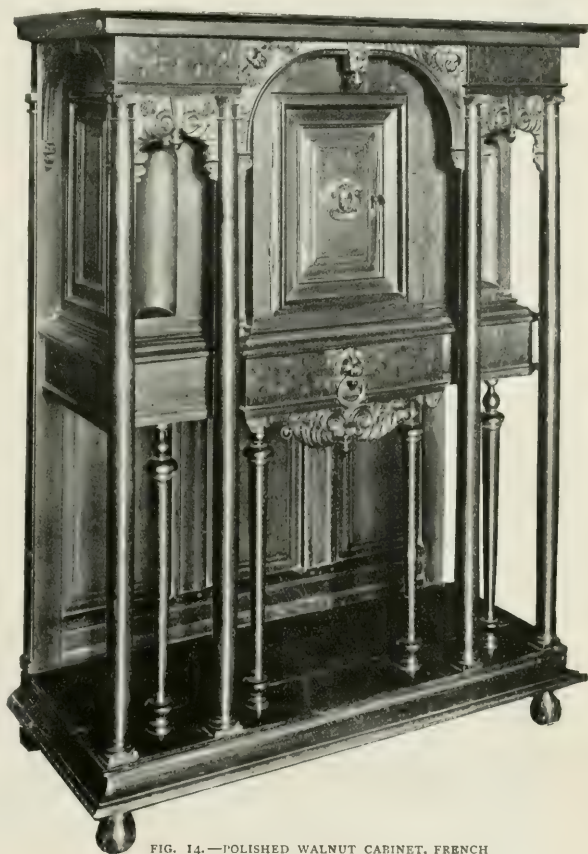


FIG. 14.—POLISHED WALNUT CABINET, FRENCH
LATE 16TH CENTURY. (Figdor Collection)



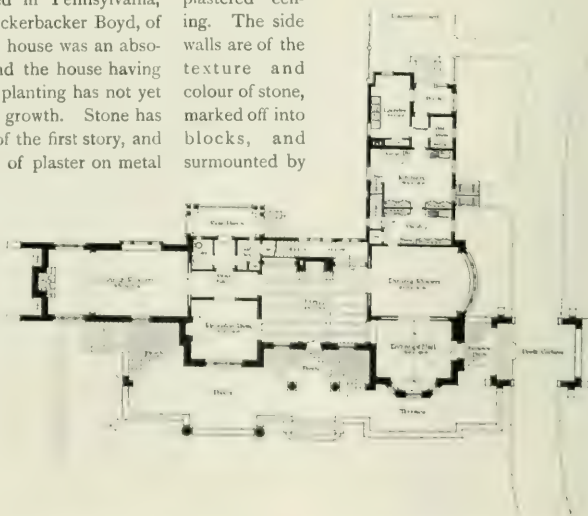
HOUSE AT BRYN MAWR, PENNSYLVANIA

D. KNICKERBACKER BOYD, ARCHITECT

RECENT DESIGNS IN DOMESTIC ARCHITECTURE.

OUR illustrations this month are of a country house recently erected in Pennsylvania, from the designs of Mr. D. Knickerbacker Boyd, of Philadelphia. The site of the house was an absolutely bare piece of ground, and the house having been but recently finished, the planting has not yet had an opportunity to assert its growth. Stone has been used for the greater part of the first story, and above that the construction is of plaster on metal lath. A requirement of the owner, which influenced the design, was that outside shutters or blinds should, wherever possible, be placed at windows. As it was necessary to place the carriage-drive on the south side of the property and the dining-room with kitchen wing on the same side, the orientation did not at first appear to be happily arranged, but it has

since proved entirely satisfactory. One enters from the *porte-cochère* into an entrance hall which is floored with large Welsh quarry tile, and has a vaulted grey plastered ceiling. The side walls are of the texture and colour of stone, marked off into blocks, and surmounted by



PLAN OF THE ABOVE HOUSE

D. KNICKERBACKER BOYD, ARCHITECT

Recent Designs in Domestic Architecture

a moulded band. This entrance and the doorway in the lawn front of the building lead into the main hall, at the back of which is a large limestone mantel, with wide easy stairs rising from its side and continuing up behind. This mantel, pierced as it is by an arch opening on to the stairway—through which, as well as through the adjacent wooden arches, can be had glimpses of the large leaded windows on the stairway—dominates the hall-way and is one of the features of the interior. The dining-room is wainscoted in hand-worked panelling of mahogany made to accommodate itself to a number of pieces of mahogany furniture in the possession of the owner. Looking out from the dining-room across the main hall there is a long vista at the end of which is the rough stone mantel in the living-room. Conversely this vista terminates with the many-sashed bay window of the dining-room. The convenient planning of toilet-rooms, closets, kitchen, store-rooms, etc., speaks for itself; while the large, wide porches form a desirable addition to the living space in the heat of American summers. The second story contains many bed-rooms which communicate with each other as well as with conveniently located



FIREPLACE IN HOUSE AT
BRYN MAWR, PENNSYLVANIA

D. KNICKERBACKER
BOYD, ARCHITECT

bath-rooms, which do not open directly into any of the bed-rooms. The servants' quarters are



HOUSE AT BRYN MAWR, PENNSYLVANIA

D. KNICKERBACKER BOYD, ARCHITECT



HOUSE AT BRYN MAWR, PENNSYLVANIA D. KNICKERBACKER BOYD, ARCHITECT

THE EXHIBITION OF THE ROYAL SOCIETY OF PAINTER-ETCHERS.

FOREIGN critics, whose eyes in these matters may be keener than our own, have remarked on the disintegrating forces which rend British art. Unhappily it cannot be said that a zeal for union is a salient characteristic of the artists of any country, or indeed of any age, but whereas in France, for example, the body artistic is decently divided into four quarters of imposing dimensions, in our own land rushing on to the rocks of dissension it has split into a hundred frag-

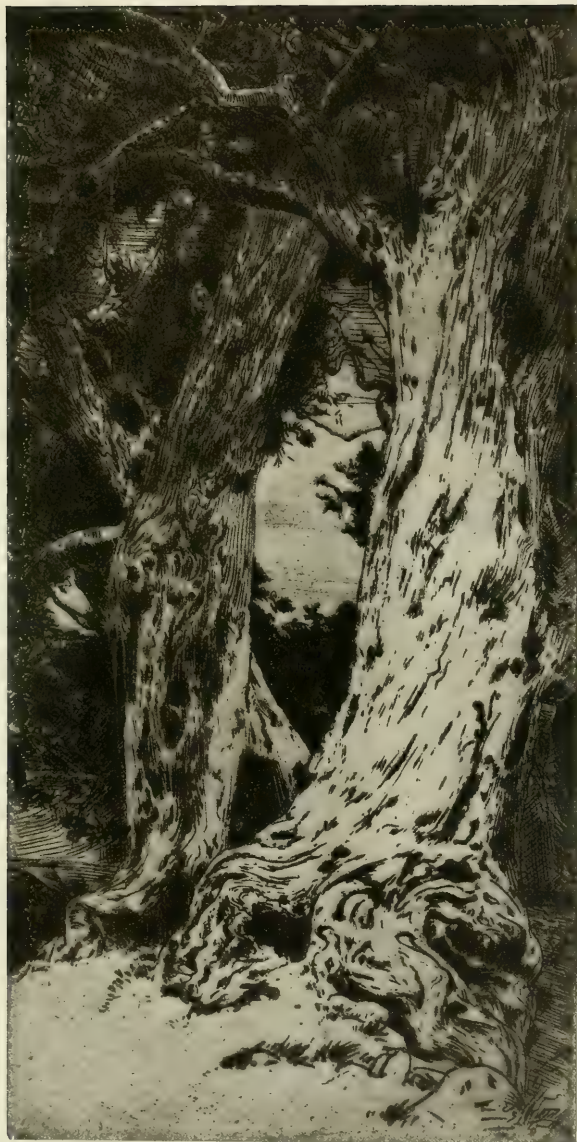
ments and splinters of varying size and importance. The danger of this segregation is that public and collectors are bewildered by the claims of a multiplicity of little groups, none of which can

in a wing by themselves over the kitchen department, and the third story is nothing but a space under the roof, part of which is used for storage.



"THE MARKET, OSSETT"

BY E. MARSDEN WILSON, A.R.E.



"WORDSWORTH'S YEWS." BY
SIR CHARLES HOLROYD, R.E.

substantiate their claim to be the supreme authority, none of which can in themselves adequately represent the manifold development of modern British art. To track all these little coteries to their lairs, to find out what their respective potentates are doing—proceedings which must be taken to gain a proper cognisance of contemporary happenings, has become a pursuit so long and so exhausting that even had they the inclination few save professional critics could devote the time necessary to its accomplishment.

Nobody has more severely suffered from this spirit of secession than the Royal Society of Painter-Etchers and Engravers. By deciding to admit to its exhibitions reproductive etchings, the society within recent years lost the allegiance of a number of its most distinguished members. Their retirement, coupled with the aloofness displayed by several of the most talented of our younger etchers, has reduced the society from its representative position. Under these regrettable circumstances it reflects great credit on the administration that it

should have assembled so varied and interesting a collection of works for its twenty-sixth annual exhibition. Its success is the more marked in that to a certain extent it depends on the rank and file, on the younger members and exhibitors. The President (Sir F. Seymour Haden), and Professor Legros are both unrepresented; Mr. Brangwyn does not send, neither does Mr. Oliver Hall. And the temporary absence of these stalwarts, intrinsically to be lamented, suffers a good deal to be remarked which might otherwise be overshadowed and impresses the unbiassed spectator with the actual amount of sound meritorious etching now being accomplished in these isles.

Regarded as a whole, the exhibition, though it contains little that could be called derivative in the baser sense, undoubtedly tends to prove the dominating influence of Méryon, Whistler, and Legros among the etchers of to-day. Some have gone to Méryon direct, more have been introduced to him by Whistler; but the very number of prints in which architecture provides the leading motive



"IN THE MEADOWS"

BY LUKE TAYLOR, A.R.E.

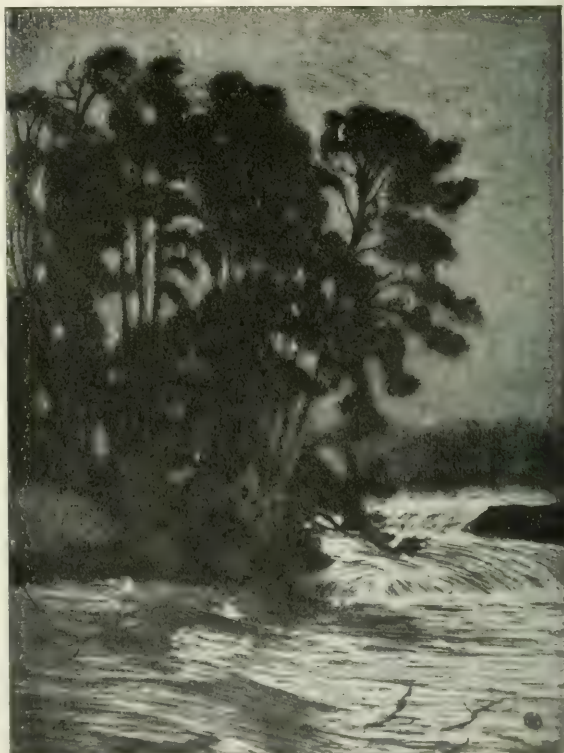
reveals the extent of Méryon's sway. It is only right that the most undisguised admiration of this master should come from a French contributor, M. Eugène Bèjot, who sets out Paris in clean incisive line, depending for his effect more on a well-ordered design and on the crispness of his blacks as a foil to the brilliance of his whites, than on any subtle manipulation of tone. Another well-known supporter of the society, Mr. Charles J. Watson, also places his chief trust in line of dainty delicacy. He is nearer to Whistler than Méryon, and his *Jour de Marché, St. Riquier* is a good example of his skilful treatment of light and just observation of values, as well as of his personal and sensitive drawing. Tone plays a larger part in the work of Mr. Edward M. Synge, whose *Gate of Justice, Granada*, has undeniable quality and great merits, both in the composition and chiaroscuro.

Mr. Synge is apparently an etcher who knows how to print, or how to have his plates printed to best effect, and his care in this particular greatly helps to give his contributions a distinction shared by comparatively few of the other exhibits. A new associate, Mr. E. Marsden Wilson, justifies his election by his skilful concentration of blacks in *The Market, Ossett*; and two other new recruits, M. Gustave Leheutre and Mr. Herman A. Webster, of Chicago, betray the Méryon influence, though the work of both—and especially of the former's *Canal d'Eu*—would be enhanced by more artistic printing.

Despite his affection for architectural motives, it would be extravagant to find Méryon in the work of Mr. Sydney Lee. Perhaps he is more of a painter than an etcher—just as Mr. W. L. Wyllie to the writer has ever seemed an etcher more than a painter. At all events, Mr. Lee builds up his effects, not so much with line as with tone,

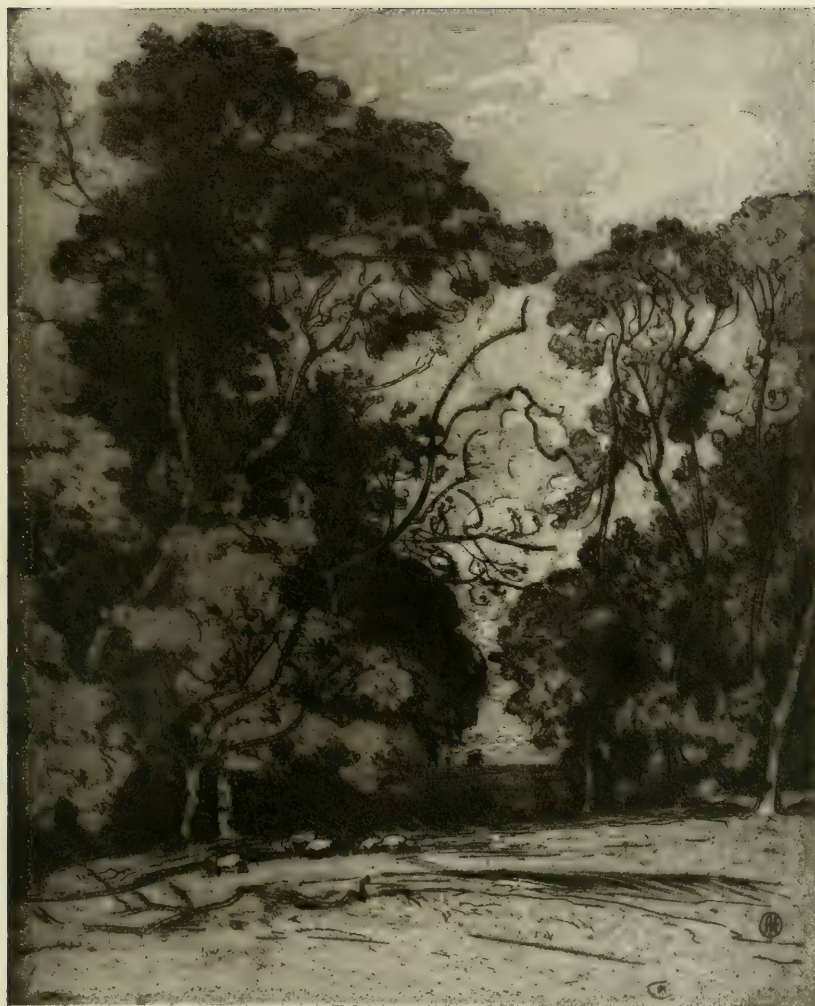
and the distribution of masses, as may clearly be seen in his *Yprés Tower, Rye*, whose white mass of masonry looms impressively on the beholder. Mr. Lee belongs to the group of decorative romanticists in etching, a group whose protagonist is Mr. Alfred East. There was a time when Mr. East's almost forcible decoration threatened to go beyond legitimate bounds, and it is pleasant to record that he has regained complete control of his undoubted power. *The Edge of a Coppice, A Spanish Garden, The Swollen River and Evening* are charming examples of his decorative romanticism, and seem technically also to be an advance on his exhibits of recent years.

Among these decorative etchers, Mr. Charles E. Baskett earns a conspicuous place by his *Barge on the Thames*, full of tonal beauties, remarkable in its happy suggestion of movement, and redolent of



"THE SWOLLEN RIVER"

BY ALFRED EAST, A.R.A.



"THE EDGE OF THE COPPICE"
BY ALFRED EAST, A.R.A., R.E.



"BARGE ON THE THAMES"

BY CHARLES E. BASKETT, A.R.E.



"IN KENT"

BY JOHN A. NESS, A.R.E.

The Royal Society of Painter-Etchers

the romance of the river. Following the lead of Mr. Brangwyn, Mr. Nathaniel Sparks seeks romance in industrialism and beauty in the factory chimneys, *The Three Giants, Bristol*. It is more matter of fact, less intense in emotion than Mr. Baskett's print, but it is decidedly a step in the right direction, an attempt to interpret to us our present surroundings, and to till a new field that promises to yield a rich crop to the artists of the future. In this setting forth of things, not only for what they are, but for what they mean to some of us, lies the achievement of the artist and the illumination of his audience.

Avoiding the subject of reproductive etchings, that bone of contention, it is sufficient to remark that reproductive work need not interfere with nor lessen the artist's capacity for original etching. Mr. Frank Short gives a proof of this in his original dry-point *Feveril's Castle*, and so does one of the most talented of his pupils, Mr. Luke Taylor, in his delightful little landscape—*In the Meadows*. Mr. Taylor handles the lighting with skill and truth, and his etching is one of the few which confess an intelligent study of Rembrandt. One could wish that the influence of this great master was more paramount among British etchers. Mr. Mortimer Menpes, of course, displays his enthusiasm openly and obviously in his *Chinese Cook*, and there is just

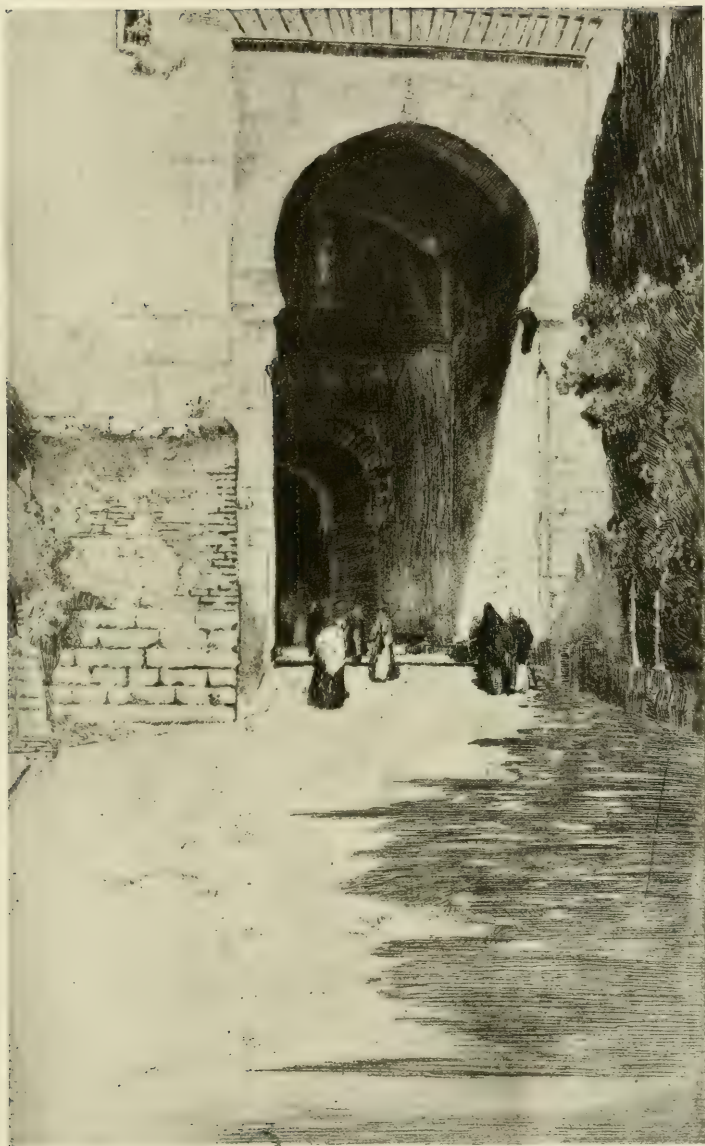
a hint of it in Mr. J. A. Ness's careful nature study *In Kent*. But generally speaking, the etchers seem all townfolk nowadays, and commune insufficiently with nature undefiled. A welcome exception, in addition to those already mentioned, is Mr. Joseph Knight, whose beautiful original mezzotints are always a feature of the society's exhibition. Nature study too, of an unusually close and careful kind, is revealed in some etchings of quite another order, Miss Anna Airy's brilliant little studies of *Almond Blossom* and *Blackthorn*. One of the youngest of the newly elected associates, Miss Airy already shows the rare gift of expressing detail with minute precision, while retaining a decorative unity in her whole effect. If she has undoubtedly been influenced by the masters of Japan, she has learnt not to copy their results, but to emulate their methods and conscientiousness.

Sir Charles Holroyd, a versatile and accomplished etcher, coquettes with Cameron in *Calle Franchi, Venice*, but comes back to his first love, Legros, in his figure studies, and in the best of his exhibits, the noble landscape, *Wordsworth's Yews*. Legros again, or more properly Holbein *via* Legros, is traceable in Mr. Robert Spence's etched illustrations to George Fox's Journals, etchings which have considerable dramatic power and the right historical atmosphere. In an exhibition where



"THE BRIG O' BALGOWNIE, ABERDEEN"

BY PERCY ROBERTSON, A.R.E.



"GATE OF JUSTICE, GRANADA"
BY EDWARD M. SYNGE, A.R.E.
(By permission of Messrs. James Cornhill & Sons.)



"JOUR DE MARCHÉ, ST. RIQUIER"
BY CHARLES J. WATSON, R.E.

The Royal Society of Painter-Etchers

figure-subjects are in the minority they stand out with distinction.

Among a number of other exhibitors who deserve mention are such well-known supporters of the society as Col. R. Goff, whose plates, *The Sentinels*, *Kingsweston* and *The Avon below Clifton*, are specially noteworthy for their tonal qualities; Mr. William Monk, who is particularly successful with his Irish etchings; Miss Constance Pott, Miss C. M. Nichols, Mr. Hedley Fitton, and Mr. Percy Robertson, who is at his best in his two Aberdeen etchings, *The Brig o' Balgownie* and *The Return of the Fishing Fleet*, which testify alike to sureness of hand and truth of vision.

After M. Béjot and the new associate, M. Gustave Leheutre, the principal foreign exhibitor is the German etcher, Mr. Hermann Struck, who shows five of his forcible plates. In conclusion, if it has to be admitted that works of high power are exceeding few, it is nevertheless true that there is an abundant quantity of sound plates of a modest kind; and where there is much that has charm it seems invidious to demand more of distinction. Even now distinguished work is not

altogether absent, though it would undoubtedly be more conspicuous if past differences could be healed, and a dozen leading etchers outside be enticed into the fold. F. R.

The Allied Artists' Association, Ltd., has been founded with the object of enabling artists (i.) To submit their work freely and without restriction to the judgment of the public; and (ii.) to unite, by adopting the principles of co-operation (so successfully employed elsewhere) in the defence and maintenance of their rights and properties. The first object is to be achieved by an annual summer exhibition in the heart of London, to which each member will be entitled to send five works, all of which will be exhibited (there will be no selecting jury). For the inaugural exhibition the Royal Albert Hall has been taken for the month of July next. The cost of membership is one guinea a year. Artists who view with sympathy the aims of the Association and desire to join should communicate with the Secretary, Mr. Frank Rutter, at the offices of the Association, 67-69, Chancery Lane, London, E.C.



"THE CHINESE COOK"

BY MORTIMER MENPES, R.E.



"A SAXON HARBOUR."
BY WILFRID BALL, R.E.

The International Society's "Fair Women" Exhibition



"DUTTON'S COURT, NORWICH"

BY MISS C. M. NICHOLS, R.E.

(See preceding article)

THE "FAIR WOMEN" EXHIBITION OF THE IN- TERNATIONAL SOCIETY.

IN painting women the gifts of an artist will avail nothing unless he is—to a small extent at any rate—a mystic, and can find his way to the source where women fill their fans with meaning, and where the libretto can be found for the music of a silk dress crossing the floor. In any exhibition where portraits are shown there are a number of painters whose brush goes over the whole of their canvas in a uniform, workmanlike style, finding its way from one thing to another, including the face, with a touch everywhere unsympathetic, if everywhere brilliant from the point of view of facile execution. Mr. Sargent is such a high priest to the modern school in England

that the younger painters try to begin their career with his facility.

Amongst the many interests which the International Society's exhibition afforded were the opportunities for comparing early and late pictures by the same modern masters. Mr. Sargent was at one time the pupil of Carolus-Duran, and we could see Carolus-Duran's art here as it was at that time and as it is now. Similarly we could compare the work of his great pupil and



"THE HON. MRS. WYNDHAM"

BY G. F. WATTS, R.A.

(By permission of the Hon. Percy Wyndham)

The International Society's "Fair Women" Exhibition

more easily, for all his works were hung together. His brush is now quite rhetorical, so pleased is it with its own fluency; meanwhile his sitters, as the centres of all this brilliancy, do not now come out so triumphantly as heretofore. He has exchanged his extraordinary power for uncanny facility. In the old days all his powers were dedicated to his sitter; in these new days it is the sitters who are often sacrificed to his powers.

Whistler was one of the few instances among modern masters of portraiture who painted with the same tentative touch, the same humility, at the end of his life and in the midst of praise, as at the beginning. One felt the incompleteness of the walls in not finding a Whistler painting there, and in not finding a Manet; for the rest it was certainly a very comprehensive exhibition, the most comprehensive since their famous first exhibition. This event in the history of the International Society is one of which they may well be proud, and it proved more than a compensation for the weaknesses in the first half of this year's programme. They have again placed English people in their debt for further opportunities of studying work of the French masters, works of such distinction as the two pictures by Renoir, the two by G. Ricard, and the portrait by Monticelli, which showed the last-named painter in a quite new light.

The English work of the exhibition shows the tradition has not left us which the eighteenth century transmitted to English art—that of interpreting purity and grace in women in a way which it had not been interpreted before in the history of painting; and so we have the *Portrait of Mrs. Frederick W. H. Myers* of Sir John Millais and the portrait called *Miss Auras: The Red Book*, by John Lavery, representing this tradition as it was with

us yesterday and to-day. Around Mr. Lavery's pictures there were paintings showing deeper genius, far more complete and certain art and greater intensity than his own—paintings in which the great personality of their creators speaks through the people they have created, such as the pictures by Renoir, Monticelli, and by G. F. Watts, for upon this wall the genius of modern art was shown at the flood. But is not the destiny of all achievement reached by this incomplete but gracious presentment of girlhood—which in its incompleteness and in its singular charm resembles Romney's *Parson's Daughter*? Mr. Lavery is very unequal; sometimes it is with an effort that we remember him as one of our finest painters. But *The Red Book* portrait and the portrait of *The Lady Norah Brassey* represent moments of his success in painting women, and gave as distinct a character to the wall on which they hung as did the painting by



"MISS AURAS: THE RED BOOK"

BY JOHN LAVERY



(By permission of Arthur Hammersley, Esq.)

"MRS. HAMMERSLEY"
BY WILSON STEER

The International Society's "Fair Women" Exhibition

Augustus John in another room—*La Gioconda* metamorphosed.

This artist endows everything he touches with strangeness. There is an extraordinary suggestion of a lonely fate about the women he draws. Their air of resignation is oppressive, and sometimes rather sordid, but the painting of *Seraphita* is not sordid. It is a type so remote from the normal as to have been a source of consternation to the normal visitors who pressed around it in the exhibition, but it is not more remote from ordinary womanhood than it is from "Seraphita." Balzac created "Seraphita" as the spirit of platonic love, and environed her in northern snows. In some of the little Whistler lithographs of women we have this spirituality of type expressed, and in a method, too, which more than anyone else's escapes the embarrassment of material.

One of the most interesting contemporary pictures near Mr. Lavery's group was Mr. Charles Shannon's *Miss Lillah M'Carthy in the Dress of Dona Ana*—painted in the part which she played for Mr. Bernard Shaw. It must drive that playwright to distraction to see her here, environed in the very atmosphere which he disclaims, symbol of the very word which he abhors, her own presence distilling *romance* in spite of his drab philosophy. The art of Rossetti, Burne-Jones, Beardsley and Conder was represented here, all deriving life entirely from the romance that is pressed between the pages of books, most of them written for the sake of women. And what is this Romance of which we speak but the memory of the race? To it the wraith of the buried past always returns with beauty. But the

artists, however great in every other way, are few to whom the ghostly visitant will come, and Watts's great masterpiece, the portrait of *The Hon. Mrs. Wyndham*, is rendered less great only by its attempt at romantic arrangement, which fails to communicate the sense of association with great tradition which was apparently intended. Nothing can carry conviction that is not painted with conviction; that is why Mr. Steer's portrait of *Mrs. Hammersley* at once attracts us and repels—attracts by extreme mastery in the face and in the management of light on the silk dress, repelling by the unconvincing background. The painter does not permit us to accept it only as a conventional background; instead he subjects to the problem of natural lighting



"MRS. F. W. H. MYERS"

BY SIR JOHN MILLAIS, R.A.

(By permission of Mrs. Tennant)



(By permission of Edmund Davis, Esq.)

"THE LADY AT THE PIANO"
BY ALFRED STEVENS



"MISS LILLAH MCCARTHY IN
THE DRESS OF DONA ANA"
BY CHARLES SHANNON



PORTRAIT OF A LADY
BY WILLIAM ORPEN



"MADAME HILLÉNE"

BY A. MONTICELLI

(By permission of M. Alexandre Natanson)

the absurdly artificial colour of the overhanging tree.

Life brings things into accidental relationship with each other and into accidental positions. Life itself is reflected into those positions. The reflection is lost altogether when things are consciously rearranged as in Arthur Melville's *White Piano*. But it is possible to be too matter-of-fact. In this exhibition we had in Chaplin's art the matter-of-factness of absolute worldliness and the commonplace of a talent perfectly content with the surface of things, thoroughly trained to paint them in an easy way. Next to Chaplin's pictures were two pictures by Hermann Winterhalter, who may be said to have been the last of the Court painters, and who painted his pictures in accordance

with a threadbare receipt. He painted the well-known pictures of the household of Queen Victoria during the first part of her reign. Finally the receipt which Winterhalter inherited came to be divided up in the fine art academies of Europe, and patched and corrected. It was used by Lord Leighton in a highly corrected form, and it was one of those delightful anomalies which the International Society take pleasure in preparing for us to see side by side the academicism of Lord Leighton and the works of those who have thrown all receipts for painting to the winds. T. M. W.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—The first exhibition of the New Association of Artists, held at the Goupil Gallery, contained names hitherto familiar as members of the Royal Society

of British Artists, so that the character of the exhibition was not a new one. The *Bay of Cancale*, by Mr. Tom Robertson, was a very successful canvas, as was also *Under the Greenwood Tree*, by Mr. John Muirhead. Mr. Graham Robertson's picture, *Mademoiselle X.*, had charm of colour, made too sweet perhaps by the coloured ribbons of the lady's dress. Messrs. T. F. M. Sheard, E. Borough Johnson, S. J. Lamorna Birch, Mr. G. Wetherbee, A. G. Bell, and Paul Paul contributed characteristic works.

The New Society of Painters and Sculptors, who held their first exhibition at the Rowley Gallery, Kensington, have not made a happy start. One member seems to have gone to the later art of

Monticelli, another to some other source, anywhere rather than to their own minds, or to nature direct, for inspiration. Into his fantasies Monticelli passed everything of his own life; but where the great painter ended Mr. Louis Sargent tries to begin. We should like to discover in this painter's art some vision of his own in the place of this borrowed one, and an occasional deference to nature. We could wish exactly the same in regard to Mr. Glyn Philpot, from whose brush we have remarked excellent results in other exhibitions. The little group who comprise the membership of this society would be interesting if their undoubted gifts were animated by more genuine impulses.

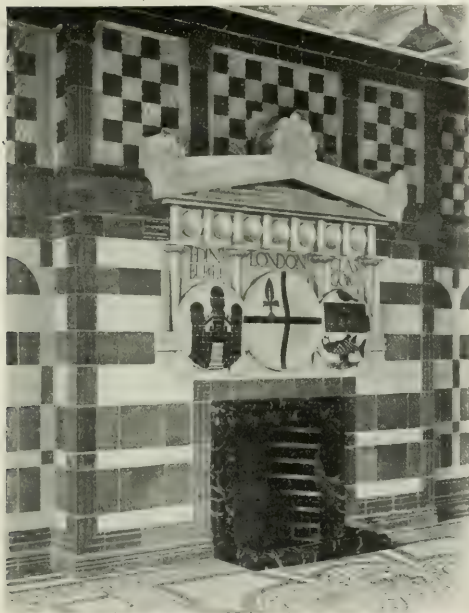
The Memorial Exhibition of works by the late J. Buxton-Knight, at Messrs. Marchant's, showed how varied that painter's range was, as regards his methods, before he arrived at his final style. In this respect *The Hoppers, Seal Chart* (exhibited at the R.A. in 1888) was amongst the most interesting pictures as disclosing pleasant qualities which he

afterwards abandoned in attaining that subtle form of realism to be seen in *Old December's Barenness Everywhere*, bought for the Chantrey Bequest. This is painted in his last and best-known manner, and in the National Collection will perhaps represent the fullest development of his powers; yet it is scarcely likely to communicate its secrets to the ordinary visitor so readily, for instance, as the more lyrical if less perfect *Thorn Tree in Flower*.

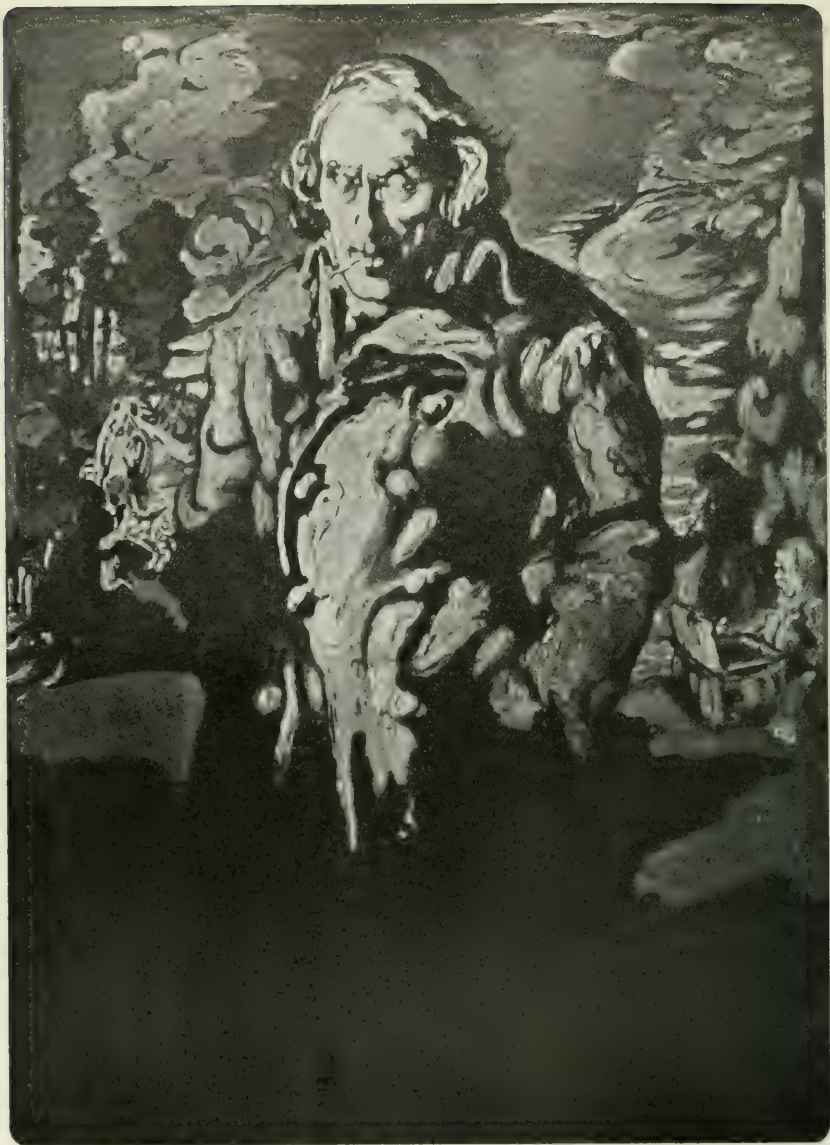
The chimney piece of which we give an illustration on this page is one among many interesting features in the entrance hall of the new offices of the London, Edinburgh and Glasgow Assurance Company in Euston Square, carried out after the designs of Prof. Beresford Pite. For the walls of the entrance hall Messrs. Doulton's Parian ware of two tints has been employed—a primrose-yellow and a low-toned sage-green, while the general effect has been enriched by pleasing variations arising in the course of firing. In the fireplace itself the heraldic devices of the three cities form the chief element in the decoration. The patterns were first painted on the surfaces and then fired on the Parian ware.

During March the Goupil Gallery held an exhibition of Henri le Sidaner's pictures of Hampton Court and London. It is very interesting to have M. Henri le Sidaner painting in England. The interpretation which his brush, so used to sunset colours, gives to grey morning atmosphere leads us to still greater appreciation of its resources. We could wish that these grey subjects would claim his whole attention for a while; they need an interpreter so truthful, yet whose brush carries so much light; and they in their turn impose a reticence upon his palette which increases its distinction.

The well-known French etcher, Eugène Bérjot, held an exhibition of proofs, entitled *Paris To-day*, at Messrs. Connell & Sons'. We particularly noted *Le Quai du Louvre*, *The Shot Tower*, and *Le Pont Neuf* as amongst those most characteristic of his style, which is very deliberate, with architecture straightly and almost heavily outlined. There were some sixty etchings, and



CHIMNEY PIECE IN AN INSURANCE COMPANY'S OFFICES
 PROF. BERESFORD PITE, F.R.I.B.A., ARCHITECT
 EXECUTED IN PARIAN WARE BY THE ROYAL
 DOULTON POTTERIES



"SIR HENRY IRVING AS 'DUBOSC' IN
'THE LYONS MAIL.'" BY JAMES PRYDE

*(By permission of Messrs.
Charles Chenil & Co., Ltd.)*

they formed a powerful and comprehensive survey of Paris scenes. M. Béjot's contributions to the Painter-Etchers' Exhibition are referred to elsewhere in this number.

Mr. John Baillie's recent exhibition of caricatures discovered to us a new caricaturist, Mr. H. Ospovat, who has, what is so very rare, genius for this sort of thing. As far back as 1898 a beautifully drawn book-plate appeared by Mr. Ospovat in THE STUDIO Special Number on Book Plates, and his illustrative work has always since shown very expressive line work. The caricatures are drawn on a large scale. The smaller scale of our reproduction seems to give their quintessence; for the sake of his pen-line we would almost recommend a small scale to this artist. In Mr. Baillie's exhibition were also caricatures by French artists, including "Sem," Forain, and Leandre, and by S. H. Sime, Joseph Simpson, Max Beerbohm, and A. Rothenstein. Mr. Simpson has lost some of the true spirit of caricature which in him we used to commend; his recent efforts are somewhat photographic. "Max" is, of course, inimitable within his limitations. But it is upon his art that Mr. Rothenstein's seems largely based; the



"H. A."

BY H. OSPOVAT



"G. G., JUNR."

BY H. OSPOVAT

professional should, however, rise above a kind of *naïveté* which is becoming only in the amateur. Mr. Rothenstein's best caricature was one of Mr. Beerbohm himself, particularly happy as a satirical rendering of momentary expression. We reproduce *Sir Henry Irving as Dubosc* in "The Lyons Mail," which, with his *Celebrated Criminals* series of drawings, represented the art of Mr. James Pryde.

At the Dowdeswell Galleries an exhibition was held of the garden scenes by Miss Beatrice Parsons, whose style is apparently modelled on Mr. Elgood's. The failing of her work is that she takes no apparent account of atmosphere, but her sympathy as a flower lover is so evident that her pictures succeed in communicating pleasure.

The exhibition of French landscapes by M. Henri Foreau, at Messrs. Obach's, introduces a painter whose poetic temperament is expressed

in his elevated art, yet there is some monotony in the colour of his pictures, and his drawing is not without hesitation.

The Carfax Gallery have just closed an exhibition of paintings by W. G. von Glehn. Mr. von Glehn follows closely in the wake of Mr. Sargent in choice of subject and in style. Especially in his water-colours has he borrowed the spectacles of the master, and we must say much of his courage and skill as well, but we preferred *The Oliveto*, *The Cypresses*, or the portrait called *The Letter*, for in these his own individuality was asserted, and in the latter picture with much charm.

The painting by Mr. Robert W. Allan, R.W.S., called *Temple at Nikko, Japan*, which we reproduce in colour, was a feature of the recent exhibition of landscape paintings at the Old Water-Colour Society's Galleries, to which reference was made in our February number.

The old Dudley Art Society's Exhibition was an advance upon preceding ones, containing many attractive pictures, notably *Summer-Time at Stanbridge, Essex*, by Mr. Burleigh Bruhl, the President, purchased by the Queen; *Apricale*, by Sir Wm. Eden; *Summer Noon*, by F. Stratton; *The Sky and Sea*, F. M. Bennett; *Near Hambleton, Surrey*, J. Paul Brinson; *St. Paul's from the River*, by G. C. Haité, and *A Good Breeze*, by F. J. Aldridge.

At the Leicester Gallery Mr. James Aumonier held what was, we believe, his first exhibition of water-colours. His art is one of great sincerity. He never "vamps," as the saying is, by forcing a note of colour for the sake of effect. His aim is for sober truth, and it is on this account he communicates pleasure, there being apparent in his art that love of the country which inspired the older water-colourists. Mr. Herbert Marshall also exhibited at the same gallery water colours showing the sympathy for the properties of the medium which is to be noted in his work, if it is, perhaps, sometimes lacking in strength. In both these respects his work is not dissimilar to that of Mr. Hugh Norris at the Fine Art Society's Gallery, whose art there formed a strong contrast to the bold and experimental touch of G. Aristide Sartorio. M. Sartorio is always varied and imaginative in composition as in treatment. Her Majesty the Queen bought a work from his exhibition, choosing one of the two sea-pieces, which were of the best things in the room. At these galleries were water-colours

by Mr. H. Bellingham-Smith, remarkable for the unflinching instinct for composition displayed.

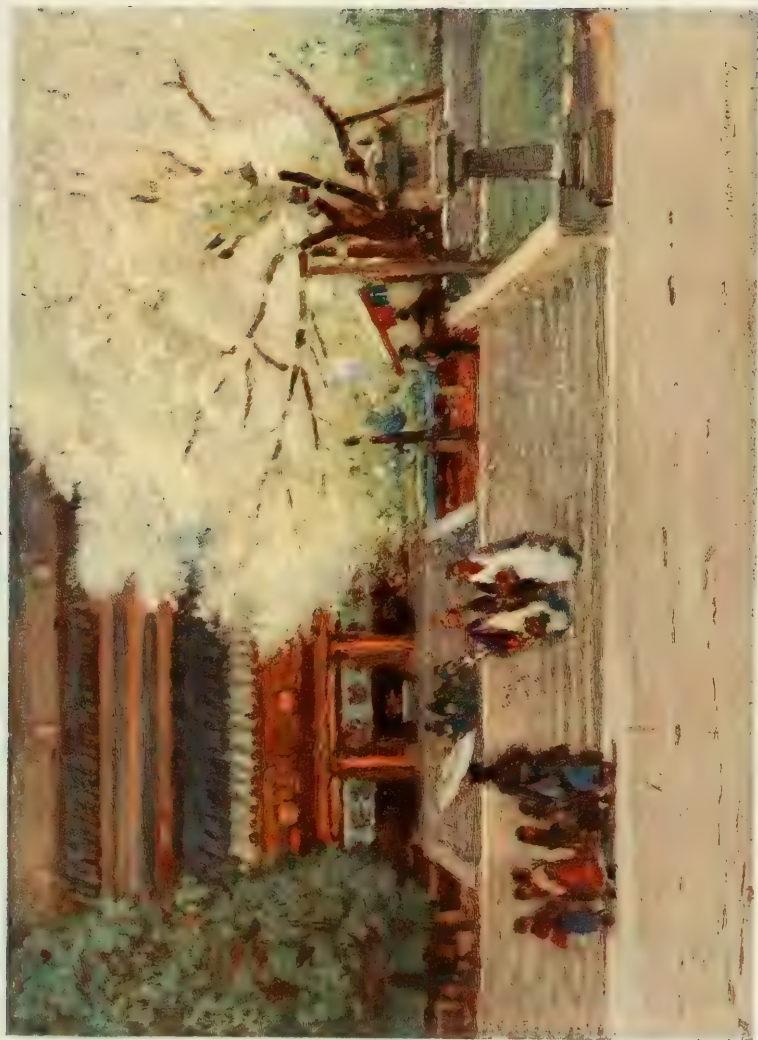
In recording the election of Mr. Francis E. James to Associateship of the Old Water-Colour Society and in congratulating him, we may add that there is no recent election upon which the Society itself has been so entitled to congratulation.

MANCHESTER.—With the herald of spring comes the re-awakening of the Manchester art-world, the Graphic Club being the first to hear the call and open its exhibition to an increasing local interest. Though an unpretentious body of busy workers, one feels the true spirit of art inspiring its members through the chaos of time and its limits, and must congratulate them on being able to show 141 works and having gallantly made the best of their available space in a badly-lit hall with its unsympathetic colour and distracting ornamentation.

The work of the President, Hugh Paton, A.R.E., is always attractive, but in the present exhibition



"COORSRAAI-SHAVEN, DORDRECHT" (ETCHING)
BY HUGH PATON, A.R.E.



"TEMPLE AT NIKKO, JAPAN." FROM THE
OIL PAINTING BY ROBERT W. ALLAN, R.W.S.

Studio-Talk

his etching showed him, perhaps, at his best as a master of the needle-point, by his treatment of the perspective, buildings leading to the archway opening and the wonder of the beyond, the carefully loose rendering of reflections, overcoming too the difficult task of preserving the sensation of running water. The same achievement was attained in Charles Oppenheimer's *Spring-day*. One felt the movement and the prevailing spirit of his subject in a lifeful charming sketch. In his larger picture, *The End of the Day*, he has sought

the magic of nature, and listened for the hushed tread of peace that tip-toes before the dusk. Notable, too, was his little harmony in quiet grey-greens of *Ludlow*, with its wealth of feeling and delicate restraint, painted in a manner fulfilling the Club's motto, "Con amore." In his water-colour, *A Whitby View*, the same attentiveness is felt in the invigorating handling of the brush in the near red roof-tops and the tenderness in the distance, tempting one to the river end.



"LUDLOW" (OIL PAINTING)

BY CHARLES OPPENHEIMER

In the same medium H. C. D. Chorlton, one of the stronger members, claimed the aquarellists' praise, his sixteen exhibits giving a representative opportunity of judging his individuality, which is felt more intensely in his composition, and warm brown and silvery-grey toned vision, *The Arno, Florence*, and the decorative treatment of *The Road to Mozzano, Italy*. In W. Neville Denby's *Sunny Corner in the Village* and *A Sunny Corner in Sherwood*, the freedom of technique shows that he

has the power and can rid himself of a certain tightness that prevails in his larger sea-scapes. The smaller studies by C. Waldo Adin, a man of undoubted talent, appealed by their daring directness. W. Maxwell Reekie's small canvas *A Calm Day*, a vigorous little blue-toned gamut of the time and tide, was the one outstanding sea picture of the exhibition.

Figure work was not a strong feature of the exhibition, the best efforts being shown by A. J. C. Bryce in his *Lady in Brown*, H. Maurice Birks'



"A WHITBY VIEW" (WATER-COLOUR)

BY CHARLES OPPENHEIMER



"A DERBYSHIRE STREAM" (OIL SKETCH)

BY CHARLES OPPENHEIMER

Veteran, and some interesting decorative drawings from *Peter Pan*, inspirations by Lancelot Roberts, who sees in a manner similar to the delightful coloured book illustrations of Oskar Zwintscher. Among other noticeable exhibitors, the work of Laurence Warden, Egbert Steinthall, Brookes Heywood, Samuel Knowles' dainty little water-colour *The Corner of the Harbour*, and the black-and-white work by Vernon Smith should be named. E. A. T.

EDINBURGH.—
The Reformation dealt a blow at the art of mural decoration in Scotland from which it is only now recovering. Symbolic art has not been used in Scottish church decoration since the sixteenth century, and but little of the pre-Reformation work remains. Since then, the first public building of note to be adorned with mural paintings was the McEwan Hall of Edinburgh University, the work of which was entrusted to a southern artist. A few years ago Mr. William Hole, R.S.A., was commissioned to decorate the

chancel of St. James's Episcopal Church, Edinburgh, and this led to his being entrusted with the more important work of embellishing the entrance hall of the National Portrait Gallery. The extension of the municipal buildings of the city, and the construction, as part of this scheme, of a banqueting hall for entertainments, suggested to some of the civic dignitaries the idea of filling in the panels on the walls with a series of paintings, illustrative of striking events in the history of Edinburgh. Mr. Hole was entrusted with the work, and the five large panels

of the chamber have now been completed, leaving only the four small panels over the doorheads to be done.

The different incidents represented are—the Presentation of the Charter to the Burgesses of Edinburgh by King Robert the Bruce, the Coronation of James II. as a boy at Holyrood, the State Entry of Queen Mary into Edinburgh in 1561,



"SUNNY CORNER IN THE VILLAGE"

BY W. NEVILLE DENBY



"THE ARNO, FLORENCE" (WATER-COLOUR)

BY H. C. D. CHORLTON

is further suggested by the reversed banner trailing on the floor, the disordered armour and wounded hand of the soldier. To the right an attendant is striving to keep a crowd of burghers from entering the chamber.

Three of the pictures have been gifted by former Lord Provosts, and the Flodden picture has been presented by Lord Provost Gibson, the present occupant of the civic chair, under whose régime the

the Signing of the National League and Covenant in Greyfriars Churchyard in 1658, and the idea of a municipal art school has taken practical shape. Announcment to the Magistrates of the result of the Battle of Flodden in 1513. The pictures have been painted on canvas, and then laid on the wood backing, and the latest of the series, that dealing with Flodden, has just been placed in position. Mr. Hole has done his work very skilfully. He has followed the principles which govern mural decoration, treating his subjects with dignity and restraint.

When James IV. marched from the Boroughmuir of Edinburgh, the Provost and magistrates of the day, with a goodly following of burghers, formed part of his army, and the Provost, Sir Alexander Lauder, was among the victims of the battle. When they left Edinburgh a Deputy Provost was appointed, along with four bailies, to carry on the government of the city, and Mr. Hole in his picture shows Randolph Murray, carrying the "blue blanket" given by James III. to the city in 1482 as their banner, relating to the Deputy Provost the news of the disaster. Standing under the canopy is Deputy Provost Touris in Tudor costume, with the commandant of the city on his left, and on his right a Dominican. The faces express the grief and anxiety with which the news of the dire disaster is received. The tragedy



"NEWS OF FLODDEN"

BY WILLIAM HOLE, R.S.A.

(Photo. by Drummond, Young & Watson)



DECORATIVE PANEL

BY A. BENARD

excellent show at Durand-Ruel's, gave us another choice selection of drawings of Nuremberg, Florence, and Rome. I noted, too, an excellent little nude study by M. Calbet. Mlle. Carpentier recalls Henri Rivière, but lacks his simplicity of treatment. M. Doigneau's contributions included a capital *Port de Toulon*, and M. Henri Jourdain's renderings of the calm, transparent waters of the Vesle were excellent.

The third exhibition of the Société Internationale de la Peinture à l'Eau brought together an assemblage of artists infinitely freer and more individual in their talents. The

PARIS.—Two societies devoted to the water-colour medium have been holding their exhibitions at the same time.

The older of the two, the Société des Aquarellistes Français, who have been showing at Georges Petit's, can now look back upon an existence of thirty years, but I am sorry to say that I found at their exhibition far too large a number of trivial performances bearing the stamp of amateurism. Still there were not wanting a few interesting contributions, among which I name in the first rank the landscapes of Henri Paillard, a colourist of much strength and breadth and a correct interpreter of values. M. Zuber, too, has this year been very happy in his exhibits; among those showing on this occasion he is one of the few who remain loyal to pure water-colour, and his glimpses of Versailles and Savoy are delightful. Gaston le Mains, who is well represented this year, speaks to us in poetic accents of old manor houses buried in the depths of autumnal forests, of red-walled mills hard by crystal waters, and though he has this time reduced the size of his drawings, they are as full of charm as ever. That clever artist, M. Georges Scott, showed some attractive *morceaux* representing scenes of Arab life, in some of which he reminds one of Fromentin; while René Binet, who lately had an



WATER COLOUR DRAWING

BY FERNAND KHNOPIFF



"LE CHEMIN DE HALAGE"
BY F. J. LUIGINI



"LA VIERGE NOIRE" FROM THE
WATER-COLOUR BY GASTON LA TOUCHE

*(By permission of Mme. Le
Goux de Laval)*



STILL LIFE (WATER-COLOUR)

MADAME CRESPEL

President of this group, La Touche, who is soon to have an important show at Petit's, was here represented by three works characteristic of his quite personal *métier*, and of these we reproduce one. The society includes in its ranks some of the strongest personalities in the present generation of artists. Besnard sent to the exhibition two large studies for pictures which are to form part of the decoration of a dining room, and as regards these, one is at a loss to know whether to admire most the cleverness of the composition or the harmony of the colour-scheme; what is certain, however, is that one rarely sees the water-colour medium employed on such a large scale. Steadfast in his affection for the cliffs of Varangeville, Auburtin has given us some fine impressions of this region in its winter aspects treated *al fresco*. Mme. Crespel, whose decorative feeling has often been a source of pleasure to us, exhibited some capital still life studies of impeccable draughtsmanship. Of Luigini it must be said that he has now acquired a manner entirely his own. His *Chemin de Ha'age*, *Le Pont sur l'Escaut*, *La Forêt Flarande* are vigorous little drawings, strong in their contrasts of light and shade, but they do not seem to be water-colours save in name. Pure water-colour, on the other hand, was well represented in a capital little drawing by Lucien Simon, quite delightful in its rendering of transparency and reflections and in its mellow effects.

Foreigners were this year well represented at the Peinture à l'Eau Exhibition. First of all I should name Fernand Khnopff, whose purity of

draughtsmanship and loftiness of conception seem to have reached a still higher stage, although that would not have seemed possible. Walter Gay is a novice in water-colour, but at the same time a novice who has achieved mastery at the very



THE ARTIST'S WIFE

BY COUNT LOUIS SPARRE

(See Helsingfors Studio-Talk)

Studio-Talk



"MASTER J. E. DAILSTROM" BY COUNT LOUIS SPARRE

outset. Others who figured to advantage among this group of foreigners were Cassiers, with some little works noticeable for their warmth of tone, Charlet, with an excellent *remorqueur*, Mme. Montalba, Mlles. Nourse and Bartlett.

I must refer briefly to several other exhibitions held here lately. Of Frank Boggs—whose water-colours have been on view at Georges Petit's—I should certainly have liked to say a good deal, for his works are most agreeable, and are animated by an extreme diversity of theme which often reminds one of Jongkind (as indeed does the artist's style). At Allard's, Gaston Prunier, to whom reference has often been made in these pages and who, let me add, is very much in favour with the Parisian public just now, showed a collection of water-colours—the fruits of a visit to London. Never has he played more skilfully with light than in his interpretations of those fine haze effects which one sees at various times of the day in the neighbourhood of the Thames. I must not fail to mention an interesting exhibition at the Salle Chauchat, organized by the eminent critic Louis Vauxcelles, who here gathered together a choice selection of our foremost contemporary artists. Of Chénard-Huché's exhibition at the Graves

Galleries, and of Camille Bourget, the wood-engraver, who exhibited at the Cercle Volney, I shall speak later on. H. F.

HELSINGFORS.—Of the many exhibitions of art that have taken place in Finland during the last four or five months, that of Count Louis Sparre was, perhaps, one of the most interesting, both because of the variety and charm of the pictures he exhibited and because of the promise his work gives of future accomplishment. His pictures are, perhaps, less typically Finnish than those of any of the other Finnish artists, but the reason is not far to seek. Finland is the land of his adoption and not the land of his birth.

Count Sparre was born in Italy, not far from Milan, in the year 1863, his mother being an Italian and his father belonging to an old and



"A STREET IN HELSINGFORS" BY COUNT LOUIS SPARRE



"SENATE SQUARE, HELSINGFORS, WINTER"

BY COUNT LOUIS SPARRE

well-known Swedish family. The first twelve years of his life he spent in France and in Italy, but after his mother's death he went with his father to Sweden, and was educated in Stockholm, the Paris of the north. From his earliest years he had shown a great fondness for art, and many of his youthful sketches give proof of a nice feeling for composition and for colour harmony. In spite of the opposition of his father he decided to devote his life to art, and at twenty went once more to Paris, where he studied at the Atelier Julian. One of his comrades here was Axel Gallén, now, perhaps, the most famous of Finnish artists. Inspired by the enthusiasm and dominated by the virile and masterful personality of Gallén, Count Sparre gave up his intention of seeking fame in England or Scotland, and instead went with Gallén to Finland.

At that time there was throughout the country

a strong movement toward the people, and together with several other young artists they went to the far north to seek their inspiration from primitive peasant life. With characteristic energy and the warm enthusiasm of his Southern temperament, Count Sparre devoted himself to interpreting these new and, to him, unfamiliar phases of life. We have from this time a number of interesting studies of peasant interiors, the most notable of which is *The First Snow*, which shows a peasant family seated at a table in a dimly lighted hut; and from this time also dates the *Spring Brook*, an April landscape full of charm and poetic feeling.

Though spring and summer are full of beauty, winter in the far north is long and dreary, and often, for weeks at a time, heavy clouds obscure the low rising sun, and the light is so dim that



"NOVEMBER TWILIGHT"

BY COUNT LOUIS SPARRE

painting is quite impossible. Such long periods of enforced inaction grow intolerable to an ardent young painter, full of life and energy, and Count Sparre soon moved to Helsingfors, making only occasional visits to the far north.

At about this time the wave of interest in interior decoration that had been spreading over Europe and had blossomed into flower in England, under the fostering care of William Morris and his school, found its way also to Finland, and when a company was formed

and workshops opened in Borgå for the manufacture of furniture in accordance with the new ideals of artistic design and workmanship, Count Sparre was at once selected as managing director. The undertaking met with great success, and a complete revolution was brought about in the artistic ideals of the buying public. Pseudo Empire furniture was no longer imported from Germany, but was replaced by furniture built on simple and graceful lines and covered with materials in soft, harmonious tones. Such work left little time free for painting, and we find in the exhibition comparatively few pictures dating from this period, though one in particular, called *An Old Courtyard*, is a delightful picture, painted with much feeling.

By 1905, however, the desire to devote his time



"THE HARBOUR, ST. IVES"

BY COUNT LOUIS SPARRE



PORTRAIT OF MISS J. STRÖM

BY COUNT LOUIS SPARRE

We have few examples of the artist's work done in the summer-time or in bright daylight, perhaps because on clear sunny days the Finnish colours are peculiarly hard and cold. The trees, the moss-covered rocks, even the patches of meadow land are uncompromisingly vivid and clearly defined, the outlines are sharp and the transitions abrupt, and the minutest details seem to stand out clearly before you. Even the blades of grass seem to challenge your attention and demand a recognition of their independence.

When Nature in her gayer moods leaves so little to the imagination, an artist whose feeling is rather for the subtle charm of suggestion than for the stern reality of definite fact, and who yet has a love of warm and beautiful colours, can perhaps only find vent for his genius by turning to portraiture. It is not surprising, therefore, that Count

once more to painting grew so strong that Count Sparre gave up his work in Borgå, and moved to Helsingfors to seek the inspiration of a new environment and the more varied interests of a larger town. In the spring of that year he spent several months in England, where he devoted himself with great assiduity and enthusiasm to his art. The pictures he painted about this time are, perhaps, too studied, and the detail in them is worked out with too great conscientiousness, but the sketches and etchings of fisher boats made in the late afternoon or on misty days are full of the subtle intangible charm of the sea, and show the sure hand and quick eye of the trained artist. One of the best examples of the artist's ability to seize just the right moment to perpetuate what he sees is exemplified in his *November Twilight*, when a view quite unlovely in broad daylight becomes in a misty twilight full of poetic suggestion. The colour scheme of the picture is delightfully soft and harmonious.



"THE SPRING BROOK"

BY COUNT LOUIS SPARRE



"THE OLD PUMP"

BY COUNT LOUIS SPARRE

Sparre became constantly more and more absorbed in this branch of art, which offered him the fullest scope for the expression of his personality. In all of his portraits, which are pretty numerous, one feels a delightful sense of harmony—both harmony of colour and a more subtle psychological harmony, showing a sure intuitive grasp of the relation between the character of his subject and the outer expression of it in the pose that he chooses to perpetuate. In the portrait of his father, painted as early as 1895 (see *THE STUDIO*, January 1906), you feel the intense nervous energy of the man, not only in the lines of his face and his slender

nervous hands, but in the very way that he has thrown himself down into his chair as though he could stay for only a moment.
A. v. R. K.

VIENNA.—A short time ago a small exhibition, at Heller's Fine Art Rooms, of etchings by Marino M. Lusy, introduced this artist's work for the first time to the Viennese. He is a native of Trieste and has studied at Paris, where, as at Munich, his work has long been known and appreciated by reason of exhibitions he has held there. Signor Lusy's restless, impatient temperament leads him to seek in out-of-the-way places for his subjects. Pre-eminently a man of "Stimmung," he does not merely represent what he sees, but infuses into his work that personal element which is essential to all true art.

Lusy's preference is for Gothic architecture, which he finds best embodies his ideals. Scattered about the Continent are many old abbeys which have an attraction to few besides the real artist, who sees and feels their inward beauties, while the ordinary traveller

will pass them by without so much as casting a glance at them. The old abbey at Trieste is an



"WINTER"

BY MARINO M. LUSY



"THE OLD ABBEY, TRIESTE" (ETCHING)

BY MARINO M. LUSY

example. It is in a dingy corner of an old street near Trieste, and to the casual observer there would seem to be no special attraction in this ancient building; but the artist has treated the theme with such feeling that it is seen under quite a new aspect.

The same simplicity, dignity, and repose pervade the etchings *La Grande Place, Furnes*, and *San Vincente del Recuerdo*. Besides these three plates he has executed a large and varied number in which the same qualities are revealed. Lusy is an admirer of the Dutch and English schools of etching. Mr. Brangwyn's work especially has been of value to him as an artist, and he is a warm admirer of it.

The snow-scene drawing, reproduced on p. 250, is perhaps hardly entitled to be called a work of art; but it is very interesting as an example of what is called "tooth-brush" technique. Considering the simplicity of the means employed the results are admirable. The paper is prepared by covering all parts which are to be left free with a thin solution of gum arabic, and when the picture is finished this is washed away with perfectly pure cold water. Any colour may be taken provided it is insoluble in water. In this particular case the artist used Indian ink. A very hard toothbrush is chosen, and dipped lightly into the colour, and the finger drawn gently along so that the drops fall on the point required. No stencils are used, and great care must therefore be taken to keep the

design of the picture well in mind, and also that the particles are neither too large nor too small. Dexterity of manipulation and a keen eye are essential requirements to producing even a fairly good result by this technique. Signor Lusy is making further experiments with it, but many technical difficulties have to be overcome.

A. S. L.



"SAN VICENTE DEL RECUERDO" (ETCHING)
BY MARINO M. LUSY

MADRID. — Eliseo Meifren, whose work has already been the subject of an article in *THE STUDIO*, belongs to a group of living Spanish painters who have wisely helped themselves to all that is good in French impressionism, while discarding the dross, and at the same time strive to sustain the healthiest traditions of Spanish realism. In this group Eliseo Meifren occupies a high position, and probably he will very shortly occupy an even higher position. He is a good painter and something more. He is a loyal lover of nature. His hand and heart vibrate in warm accord, this one to feel, that other to interpret, bringing to our eyes, and with a more and more convincing thoroughness and charm, the manifold and incomparable beauties of the landscapes of contemporary Spain. The oil-sketch, *A Village in Galicia*, here reproduced as a supplement, is one of a series of paintings and studies by him which are now on view in London at the St. James's Art Gallery.

L. W.

BERLIN.—The exhibition of old English masters at the Royal Academy has been the artistic event of this winter.

Court and public have vied with each other in gaining a thorough knowledge of the painters whose fame here had been hitherto more accepted than experienced. Enough of beauty and clever craftsmanship was sent to charm the German of to-day, as the Parisian was at the beginning of the 19th century. Reynolds in his strength and warmth was surely the favourite of German hearts, but Gainsborough's spirituality was recognised as irresistible, not by believers in the modern creed alone. Lawrence's seduction and occasional penetration have not been unknown here, but Romney's breadth and serious grace and Raeburn's directness and distinction were almost new experiences. Another surprise of this show was Hoppner, whose qualities as here displayed taught precaution in applying the customary attribute of a "secondary painter." The general impression is that we have been taught a lesson of taste. Our painters see with deeper analysis and find veracity indispensable, but the English old masters will remind them—like the works of Titian and Velazquez—that



"LA GRANDE PLACE, FURNES" (ETCHING)
BY MARINO M. LUSY



"A VILLAGE IN GALICIA (SPAIN)" FROM
THE OIL SKETCH BY ELISEO MEIFREN.

Studio-Talk

great art involves the idea of style. The courtesy of English possessors in letting such treasures travel over the sea was rewarded by the complete gratitude of German friends of art.

At the exhibition of the United Berlin Clubs in the Künstlerhaus an absence of the so-called Prussian spirit was noticeable, and stiffness and dryness had given way in many instances to naturalness, to the joy of the modernist in life and colour. Sound realism was the common feature, and was particularly evinced in landscapes. Lively river scenes, with rocking boats and smoking steamers, yielded fit tasks for L. Landrock and Lietke. Kayser-Eichberg is the portrayer of trees with a kind of fantastic grandeur. Felix Krause endeavoured to achieve veracity in the painting of clouds and plain and vegetation, and Hans Hartig again called attention by originality in selection and firm grasp. Portraiture of the lively searching kind was represented by Prof. L. Meyn, and Prof. Klein-Chevalier was at his best on the track of light and movement. Imagination is only a rare dweller among Berlin artists. She visits Stassen in a classical attire, looks with a romantic face upon Hendrich and Achtenhagen and with a theatrical gaze on Koberstein. Fritz Heinemann is prominent among some sculpture colleagues. His female marble bust is of peculiar charm in line and expression. It avoids the ordinary scheme of the bust, and gives an impression of the whole figure by characteristic movement.

At the Cassirer Gallery last month Prof. Max Liebermann introduced his newest paintings with his old subjects of horsemen on the seashore and scenes from Dutch life. This time the *Greengrocer's Auction* at Delft has fascinated his eyes. A spirit of

youthful freshness is exhaled, whilst a matured state offers coloristic delicacies. Theo von Brockhausen surprised by the truthful depiction of gushing water. Max Slevogt's portraits impressed one by their searching analysis and direct painting, but their spontaneity becomes vexatious when it is not backed by executive carefulness. We soon shrink from the sight of faces that show gross and abrupt accents very unlike the rough-hewn handling of Franz Hals, in which every brushstroke is instinct with life.

The Otto Greiner Exhibition at the Schulte Gallery offered an opportunity of studying one of our most marked artistic individualities. Greiner, the friend and spiritual relation of Max Klinger, has been working for several years in Rome. He has carried with him the Dürer spirit of the veracious draughtsman, and the classical atmosphere has penetrated it with its elevation. His fame was established several years ago by his graphic works, and he is now successfully claiming his place as a



PORTRAIT BUST

BY FRITZ HEINEMANN



"A SAILING PARTY, NORDERNEY"

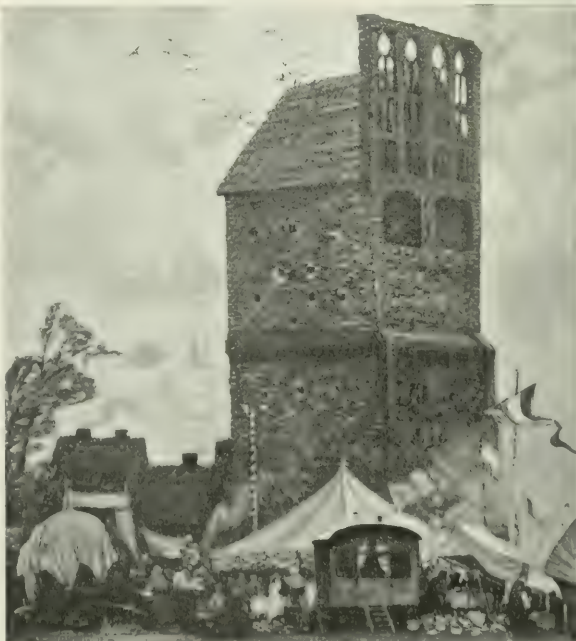
BY F. KLEIN-CHEVALIER

painter. His voluminous composition, *Odysseus and the Sirens*, with its *pièces détachées* style, reminds one of pre-Raphaelite works. But Greiner is a realist, no melancholy dreamer. The siren-rock in the foreground, with the voluptuous shapes of the temptresses, real Eves, no demons, under their glowing poppy garland, is full of life blood. But the longing king with his crew in the pearly landscape seem born of the coolness of intellect. The study of the sketches for this picture, which are exhibited with it, becomes a perfect delight at a period which is so poor in qualities of perseverance and exactness.

Thousands of visitors crowded the Hohenzollern Kunstgewerbe-Haus during the few days of its very original exhibition called "The Laid Table." At the instigation of Messrs. Friedmann and Weber, artists and ladies

of society emulated one another in arrangements which were to raise the standard of taste in such questions. It will always be a matter of individual bent, whether a decoration in an historical or in a personal style is preferred. Both tendencies found beautiful expressions here. Among the principal participants I should mention Frau Hedwig Heyl, Frau Oppler, the architect Friedmann, Frau Meyer-Gräfe, Frau Fia Wille, Fräulein Kirschner, and Fräulein Schlieder. Arrangements have been made for the holding of other such exhibitions under artistic supervision.

J. I.



"THE FAIR"

BY HANS HARTIG

DARMSTADT.—The Hessische Landesausstellung für Freie und Angewandte Kunst will open on May 23, and last till the end of October. Inaugurated under the protectorate of the Grand Duke, and assisted by the home government, it will be restricted to artists either born Hessians or working within the domains of Ernst Ludwig. The display promises to be an example of what can be done within certain limitations of time and space.

Since the first display of the "Künstler-Kolonie," in 1901, domestic architecture and gardening, the designing of modern furniture, metal working and jewellery, together with the fabrication of earthenware, have found ample scope in the artistic and industrial undertakings of the grand duchy. Mainz, Worms, Offenbach, Giessen, Marburg, and other intellectual and technical centres will show what has been the trend of the home Kunst-Industrie during the past six years.

The exhibition buildings are mostly from designs by eminent architects of Darmstadt. Professor Albin Müller is responsible for the organization and distribution of the various edifices on the Mathildenhöhe, and Professor Joseph M. Olbrich has designed and constructed the large, spacious Exhibition Building with the great tower overlooking the grounds, and in addition has planned an Oberhessisches Haus. Professor Sutter has been entrusted with an Odenwaldhaus. W. S.

ART SCHOOL NOTES.

LONDON.—In the coming autumn the National Art Competition works will be shown at South Kensington as in other years, but not by themselves. It has been arranged by the Board of Education that the collection of competition works shall form part of the great exhibition of the work of students of all countries that is to be held in August in connection with the Third International Congress for the development of drawing and art teaching. To the English art student this exhibition promises to be of the first interest. He will be able to judge how he stands relatively with the students of other countries, and in some degree how he compares with those of past days, as the British section is to be retrospective. Unfortunately it cannot be retrospective, or only slightly so, in the department of applied art, and the principal objects of the Congress are the promotion

of the application of art to industry and the development of the artist-craftsman. The serious training of the artist-craftsman in our schools has been commenced so recently that the retrospective examples could not cover more than a brief period.

But in other ways it should be possible to make the retrospective exhibition curiously attractive. There must still exist relics of those earlier art schools of the eighteenth century, such as the one in St. Martin's Lane with which Hogarth was connected, and that which was founded in Whitehall by the Duke of Richmond, and it would be interesting indeed to see studies from these schools side by side with the art class-work of to-day. The Royal Academy, which is said to have among its school casts some of those that were used at St. Martin's Lane, must own many mementoes of the older traditions of art teaching, in addition to those singular pictures of eighteenth century life classes at work which hang in the Diploma Gallery. The National Gallery, too, has the original drawings made by Turner to illustrate his famous but incomprehensible lectures on perspective delivered early last century to the art students at Somerset House. They have never been exhibited, but the trustees could hardly object to lending them for such a purpose, and it might be possible to obtain permission to show with them one of the original manuscripts of the lectures, now in the possession of Mr. C. Mallord Turner. The work of the American and German art student will figure largely in the forthcoming exhibition. The United States has applied for a vast amount of wall space, and has already sent over some of the three hundred American art teachers who will visit London for the Congress after periods of study in different parts of Europe.

Years ago, in that charming volume of reminiscences, *Our River*, Mr. G. D. Leslie, R.A., commenting on the faulty representation of boats in pictures, declared that in all the works that had passed before him when serving on the selecting committee of the Academy he had never seen a punt properly drawn. "All boats," said Mr. Leslie, "are extremely difficult to draw well." The same opinion was expressed by Mr. Bertram Priestman in his lecture on "Boats," given last month before the students of the New School of Landscape Painting, 13 Edwardes Square, Kensington. Mr. Priestman thinks that, except the human figure, there is nothing harder to draw than the boat, and in his demonstration he indicated the chief things in its delineation that should be



PENCIL DRAWING
BY ALFRED FRANCE

(The New Art School, Earl's Court)

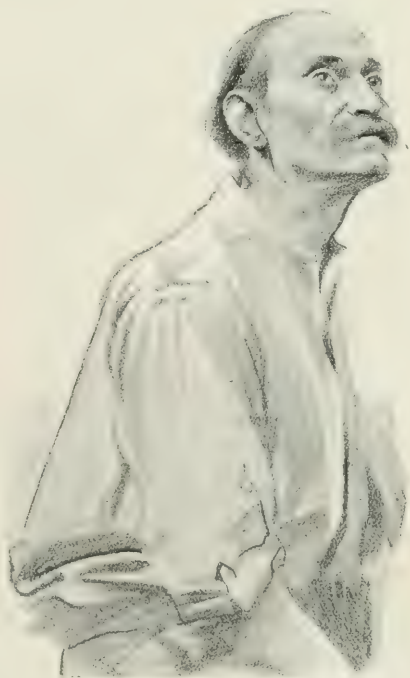
Art School Notes

aimed at or avoided. The lecturer made his points clear by rapid sketches in charcoal, in which he suggested the general principles of the structure of the boat and the ship, and of the arrangement of the sails and rigging. The treatment of sails and masts in a picture was further explained during the progress of a sketch in oil of a sailing ship in harbour, executed in the presence of the audience. Mr. Priestman explained in the simplest fashion as he went along why and how everything was done, and by the time he had finished the oil sketch there was no one in the studio who had not learnt something new about colour and execution as well as of the drawing of boats. Mr. Priestman's address was one of nine demonstrations at the New School of Landscape Painting, in which the treatment of skies, water, foliage and buildings was explained and illustrated with palette and brush. The course of lectures has been an admirable preparation for the open-air classes which Mr. Priestman will conduct in the country during the summer.

At the Royal Academy schools the list of subjects for the prize competitions for the year has just been issued, and some of the students are already busy making sketches for the pictures, models and designs that are to be sent in on the 7th of November. The students at the Royal Academy are more fortunate than those of any other art school in the matter of awards, and although 1908 is only a minor year (the gold medals are biennial) more than £350 is offered in money prizes, in addition to silver medals and books. "Husbandry" is the subject for the competition for the prize of £40 offered for the best design in water-colour or tempera for the decoration of a portion of a public building; and "In an Orchard" for the Creswick prize of £30 for the best landscape in oil. Competition among the students is always keen for the £40 prize for decoration, as it carries with it the possibility of a commission from the Academy to carry out the design. Sculptor students are offered a prize of £30, with a second prize of £10, for the best model of a design in the round to be executed at the Royal Academy during six days in November, the subject to be given out on the morning of the first day; and a silver medal for a running design containing figure and ornament for the frieze of a library. For the architects the chief prize this year is a travelling studentship (England) of £60, offered for a design for "An Open-air

Bath of Architectural Character situated in a Public Park." A silver medal will be given for a design for "A Domed Chapel" with coloured decoration. The other prizes offered at the Academy include silver medals and money for drawing, painting and modelling from the life, and for studies in perspective, the Armitage prizes of £30 and £10 for figure design in monochrome, and a medal and premium of £25 for a life-sized cartoon in chalk or charcoal of "A Draped Female Figure on a Wind-swept Seashore."

Last year the poster competition at the New Art School was a great success. Nearly three hundred drawings were sent in, and many of these were by Continental students. The first of May is the last day upon which designs will be received for the competition of the present year, and those who wish to submit drawings should apply at once to the secretary of the New Art School, Mr. W. Franklyn Helmore, 3 Logan Place, Kensington, W.



PENCIL DRAWING

BY ALFRED FRANCE

(The New Art School, Earl's Court)

At the New Art School, which is under the direction of Mr. John Hassall, R.I., especial attention is given to the training of students as designers of posters and in black-and-white work for the press and advertising purposes. These are lucrative forms of art industry in which there is plenty of employment for the well-trained man or woman. One of the principal qualifications is good drawing, which is as essential to the poster artist as to the painter of pictures, and serious study from the life is the foundation of Mr. Hassall's teaching. Two models sit in the school every morning, but in the afternoon students who are sufficiently advanced are allowed to work on their own lines, and if any of them have commissions to execute they may bring their own models and draw from them in the studios. The Principal criticises the designs and uses all his influence to find commissions for capable pupils and embark them on their career. The pencil studies of which reproductions accompany these notes are the work of a student at the New Art School, Mr. Alfred France. They are remarkable as the drawings of a man who has had only one year's training in art.

Mr. Percy V. Bradshaw, of the Press Art School, New Cross, has been giving a series of lectures on "Practical Hints on Magazine and Newspaper Illustration" to the students of the London County Council School of Photo-Engraving and Lithography, Bolt Court, E.C. Mr. Bradshaw conveyed in these lectures much useful information as to materials and methods of reproduction, and the technical devices of Mr. Linley Sambourne and other prominent black-and-white artists. The advice given to the students concerning business relations with publishers and editors was eminently practical and sensible. It may console some of those who are compelled for the time to confine their studies to the evening, after working at another business in the day, to know that Mr. Bradshaw regards a preliminary commercial training as an excellent thing for artists in black-and-white. He thinks that it gives them a power of concentration and a systematic way of working that they might not otherwise have acquired.

The forthcoming Chelsea Pageant naturally appeals to the artists of the locality and even more strongly to the students. At the South Western Polytechnic, Manresa Road, the students are giving valuable help to the Pageant, in which some of them will take part, by designing dresses and properties for the historic characters.

W. T. W.

REVIEWS AND NOTICES.

The Renaissance: its Art and Life—Florence (1450–1550). By SELWYN BRINTON, M.A. Illustrations from Contemporary Works of Art. (London: Manzi, Joyant & Co., successors to Goupil & Co.) £10 10s. net. Edition de luxe, £21.—The importance of Mr. Selwyn Brinton's latest work on the Italian Renaissance cannot be over-estimated, whether it be regarded as a contribution to art literature or as a historical record of the conditions which obtained in Florence both previous to and at the time when art in Italy reached its fullest maturity; and if the author has devoted a large portion of the work to a description of the political and intellectual life in Florence and the stirring events which took place during the period, he has therein shown wisdom and discretion. For so much has already been written regarding the actual life and works of the great Italian masters that it would be difficult to find any new thing to say of them; but so clear and succinct an account of the times in which they lived will help us better to understand and appreciate the works of the famous artists who figure in the narrative. Mr. Brinton evidently had this in view, for he says, in the second chapter, "To the study of Ghiberti, Donatello, and, among the painters, Piero de Cosimo or Botticelli, some knowledge of the intellectual movement of their age is essential . . . and we shall find that our recent study of the Humanists will not be time wasted when we turn now to the art of their period." The first chapter deals with "The New Learning." Having described the events which led up to the political crisis of 1434 and the final victory of Cosimo di Medici over his enemies, the writer traces the culture of the "Humanities" at Florence. The account of the group of scholars—Niccolo de' Niccoli, Leonardo Bruni, Carlo Marsuppini, Ambrogio Traversari, Gianozzo Manetti and Poggio Bracciolini—is particularly interesting. Dwelling at some length on the figure of Niccolo de' Niccoli, the author describes this Humanist as "very typical of the movement of which Florence was a centre and an intellectual force." Poggio, who travelled much, "found, not in Rome or any other centre, but in Florence alone, the real home of the intellectual life of his age." The masters of Florentine art during the earlier period of Medicean influence—Donatello (with whose death "the highest light of Italian sculpture in its most promising period was extinguished"), Paolo Uccello, Fra Filippo Lippi, Domenico Veneziano, Andrea del Castagno,

Reviews and Notices

Alessio Baldovinetti and Pisellino — are fully discussed in the next chapter, and later on in the narrative figure Fra Angelico, Benozzo, Gozzoli, Filippino Lippi, Cosimo Roselli, Botticelli, Botticini, Verrocchio, Lorenzo da Credi, the Della Robbias, the Ghirlandajos, Albertinelli, Fra Bartolommeo, Michelangelo, Raphael, Leonardo da Vinci, Andrea del Sarto, Pontorno, Francesco Granacci, Franciabigio, Raffaellino del Garbo, Benvenuto Cellini and Bronzino. We would add that the numerous plates included in the work are reproduced with all the care and skill which we are accustomed to associate with the publications issued by Messrs. Goupil & Co., and form a worthy pendant to Mr. Brinton's admirable letterpress. If we have any fault to find with this beautiful and interesting volume, it is the absence of an index, the inclusion of which would have added to its value as a work of reference.

A Description of Italian Majolica. By M. L. SOLON. (London: Cassell & Co.) 42s. net.—In this new volume on Italian Majolica the expert craftsman and eloquent writer, Mr. M. L. Solon, brings to bear on his subject the ripe experience of a long life spent in the study of the history of pottery in its larger aspects, and in addition an intimate knowledge of technique gained by half a century's work as a ceramic artist, executing with his own hands the visions of his fancy. The volume is copiously illustrated with reproductions of typical specimens of Italian Majolica, many of them in colour, and his masterly introduction is practically a complete epitome of all that is known about the beautiful painted and lustred tin-enamelled ware for which Italy is so justly famous, beginning with its first introduction in the 15th century, and ending with the modern revival. Mr. Solon considers in detail the manufacturing centres in the order of their importance, the Marches, in which is situated Faenza, that gave its name to French faience, leading the way, to be succeeded by Tuscany, where uprose that genius of ceramic art, Luca della Robbia, and where was first solved the secret that had so long eluded the potter of the white translucent ware of the Orient. In the chapter devoted to the Roman States, the writer discusses the claims of Denia to priority in the making of majolica, giving, by the way, some very exquisite specimens of its art, and gives the reasons for the failure of Rome to hold its own with smaller towns in the production of fine fictile ware. The Duchy of Urbino and the Venetian States are also thoroughly reviewed, the latter half of the valuable book being devoted

to the northern and southern provinces, where, though nothing was made at all equal to the masterpieces of Faenza, Florence, Venice, Cafaggiolo, or Urbino, the art of the potter was practised with some success. The last chapter is somewhat melancholy reading, commenting as it does on the degeneration of the robust style of true majolica into finicking imitations of porcelain; but on the whole the impression left on the reader is one of hopefulness for the future in Italy of a craft the appreciation of which has of late years been revived by the beautiful examples unearthed in recent excavations.

Children's Children. By GERTRUDE BONE. With Drawings by MUIRHEAD BONE. (London: Duckworth.) 6s. net.—Strongly as Mrs. Bone appeals to one's sympathies in this narrative of humble life, it is the illustrations by her husband that especially attract us in this volume. Though these drawings have a distinction in treatment which lifts them altogether above the bulk of illustrative work of to-day, there are many illustrators practising the art more naturally and consequently with greater charm than Mr. Muirhead Bone. His style is always the grand one here—and certainly the mood of some of the drawings is very impressive. Sometimes in a drawing of slight proportions Mr. Bone shows a resourceful and poetic use of line—in others the picture is highly finished. We should approve of a greater uniformity in their style for the purposes of illustration, whatever the style determined upon. For sketches in all degrees of finish are interesting in a portfolio, but mixed in a book they fail to add their share to the precious qualities connived at by a careful choice of type, etc., and which are of advantage in any book which seeks in narrative form to create and sustain one mood throughout.

Messrs. Chatto and Windus have recently commenced the publication by instalments of three works which promise to be of epoch-making importance in the annals of colour reproduction. The first two, *Early Painters of the Netherlands*, by Pol de Mont, and *Early German Painters*, by Max Friedländer, are to have fifty, and the third, *Italian Painters of the Quattrocento and Cinquecento*, by Dr. Wilhelm Bode, seventy-five coloured reproductions of typical works, selected by the authors. To judge from the specimens inspected by us, these reproductions are nothing short of amazing in their verisimilitude. The instalments of all three works are being issued concurrently at intervals of from two to six months, each comprising five plates and costing £5 5s.

THE LAY FIGURE: ON SOME VULGAR INSTINCTS.

"I AM very much afraid," said the Plain Man, "that the love of luxury is becoming a serious national danger. In recent years it has got beyond all bounds, and I am certain that, if something is not done to check it, our luxurious way of living will lead to grave disaster."

"Are you setting up as an advocate of the simple life?" laughed the Man with the Red Tie; "or have you been converted to Socialism? It amuses me to see you shaking your head over the iniquities of the modern world."

"It is all very well for you to laugh," replied the Plain Man, "but history proves that national extravagance is one of the first signs of decadence. There is, if you would only see it, something sinister in the present condition of affairs."

"At any rate, people are not extravagant in their patronage of art," returned the Man with the Red Tie. "That is the matter which touches me most closely, and I wish I could see some of the money which goes in other directions devoted to the encouragement of artistic effort."

"But you are entirely wrong," cried the Plain Man; "it is one of the chief counts in my indictment of modern society that so much money is wasted on art. Look at the enormous sums which are paid for old masters; look at the prices which are given for some modern works. Locking up money like this in unproductive things is one of the grossest and most dangerous forms of extravagance. The man you call an art patron is one of the worst products of a debased civilisation, and his influence is most pernicious."

"Oh, indeed!" exclaimed the Man with the Red Tie. "Then the artist ranks in your mind as a sort of national danger because he seduces sane men into extravagance by the fatal attractiveness of his work. Great heavens, what a creed!"

"That fairly represents my view," replied the Plain Man; "art, of course, is a luxury, and to spend money upon it is an extravagance. I do not expect you to agree with me because you are so unpractical, but I think you will find that my opinion is the one held by all shrewd men who have at heart national progress and prosperity."

"Does not art contribute in any way to national progress?" broke in the Art Critic. "You are making very vehement assertions, my friend, about matters which you do not understand. There is

in your mind a strange mixture of ignorance and Puritanical prejudice which leads you to say stupid things and deprives you of all sense of proportion. Can you not see how false and unreasonable is the view you are taking? I fear that your narrowness of vision is incurable."

"Then I belong to a large class of incurables," retorted the Plain Man, "for thousands of practical and successful men hold exactly my opinions—men who are the backbone of the country."

"The backbone, so medical experts say, is the seat of some of the worst and most incurable forms of insanity," laughed the Man with the Red Tie.

"Exactly," replied the Critic, "and the backbone of the country is quite as susceptible as the human spine. These thousands of practical and successful men are just the very people who give way most glaringly to that love of luxury of which our friend complains; they waste their money on absurdities, on vulgar display, or on providing themselves with unnecessary bodily comforts; and then they sneer at the patrons of art as dangerously extravagant. What an insane perversion of common sense it is!"

"Do you mean to suggest that I am luxurious and love vulgar display?" asked the Plain Man.

"Yes, I do," said the Critic. "I say that you and your fellows with the narrow commercial mind have not the brains to realise that money judiciously invested in art is spent for the benefit of the whole community, and is a most helpful contribution to the national fund for education. If you spent in sensible art patronage a quarter of what you squander in things which are luxuries because they are unnecessary and vulgarities because they are simply advertisements of your riches, you would be national benefactors, and you would go some way towards saving your souls. But your vulgar instincts lead you to worship money for its own sake, and to make your every action an advertisement of your successful commercial dealings so that you may make more money still. You cannot see that your craving to be rich is but the desire to satisfy your rapacious instincts. You do not realise that wealth is a means to an end, and that you can use it best as an aid to the enlarging of your mind and the improvement of your taste. You merely try to create with it a surrounding in which you seem absurdly misplaced. And then you have the impudence to reprove art lovers, your superiors in intelligence, for being sinfully luxurious. Leave your betters alone for the future and study your own defects."

THE LAY FIGURE.



"LA COLONNADE A
VERSAILLES." BY GASTON
LA TOUCHE.

Gaston La Touche

THE PAINTINGS OF GASTON LA TOUCHE. BY HENRI FRANTZ.

A FEW days after the appearance of these lines there will open, at the Georges Petit Galleries, in Paris, one of the most important exhibitions ever organised during the lifetime of an artist. The work of La Touche will be displayed not only in the big hall at Georges Petit's, but also in the two new *salles*, which are of very considerable dimensions, and should lend themselves admirably to the exhibition of works of the more *intime* sort, and thus give adequate display to the diversity of La Touche. In the chief apartment will be grouped the larger canvases and the "decorations," so many remarkable examples of which bear the signature of Gaston La Touche; in the smaller rooms will be hung the pictures of lesser dimensions, the water-

colours—those rich and personal things which of themselves would represent an achievement all-sufficient for an artist's fame—and lastly, the pastels, the sketches, the colour notations. . . . But the word *ensemble* applied to this display must not be taken too literally; for the work of La Touche is not to be here in its entirety, although the visitor will find himself face to face with several hundred productions. During the year or more that the artist has been engaged in the preparation of his big display he has written to a great number of collectors asking them to lend him certain canvases, and from some galleries (particularly in Germany) he has obtained the loan of several of his most characteristic pictures. But there are many he has not been able to secure, despite all his efforts, for the reason that they have been disposed of by dealers, and thus placed, for the time being at any rate, beyond the artist's reach.



"LA FÊTE CHEZ THÉRÈSE"

(The property of M. Edmond Rostand)

BY GASTON LA TOUCHE

Gaston La Touche



"LA CHAMPAGNE"

BY GASTON LA TOUCHE

panied by an analysis of his marvellous gifts as a colourist. Since that date La Touche has gone on producing without cessation, his activity being untiring, and his exhibition will contain not only works of past years which one will gladly see again, but also a very important series of new canvases.

In truth La Touche is a worker of tremendous determination; every enchantment of atmosphere, all the chords of colour, all the combinations of light are known to him: they are "fixed" in his little sketches or retained in his excellent memory. Thus the artist can today produce almost incessantly, so complete is the outfit wherewith he

However, the absence of several works notwithstanding, one may truly say the work of Gaston La Touche will be displayed at Petit's in all its essentials, and will offer to eye and intellect alike an unprecedented feast.

THE STUDIO has already dealt with the work of this artist on more than one occasion. In March, 1899, my predecessor, M. Gabriel Mourey, studied La Touche and his productions in a most informing and authoritative article; later Octave Uzanne contributed a very interesting communication on the artist's pastels (May, 1904); and more recently still reproductions in colours of some of his studies were given, accom-



"LE DEJEUNER SUR L'HERBE"

(Collection Chouanard)

BY GASTON LA TOUCHE



"L'ÉTÉ." DECORATIVE PANEL
BY GASTON LA TOUCHE

is equipped. To him Nature has been what Delacroix desired it should be—a sort of dictionary, to be “turned up” and studied again and again, the result being that he has it by heart, just as the musician has his harmony and his counterpoint. Whether it be at Saint-Cloud, in his famous *atelier*, or at Flers-de-l’Orne, in the heart of Normandy, where the artist spends his summers amidst all that is loveliest in Nature, the production continues steadily day after day. In truth, La Touche’s output is so rich, so abundant, that prodigious energy and full tension at every moment are required to bring it to perfection. Every action of his life, indeed, has resolved itself into labour. Even society or the theatre, which for other artists furnishes a distraction more or less vain, simply serves to provide him with a fresh field of observation—that vast field being continually renewed. Indeed, it is in this very footlight or *salon* atmosphere that La Touche has found some of his best colour effects.

Beyond all else La Touche is a colourist, a great colourist. Very personal, quite independent as to his *technique*, the artist is not closely allied to any “master,” yet one can find affinities between him and some of his contemporaries—Jules Chéret, for instance. With the one as with the other we come across similar flashes of light; but La Touche remains attached to life and to reality, while Chéret is ever soaring into the realms of the fanciful and the ideal. Then M. Maclair considers—very justly—that there is in La Touche, as it were, a continuance of the spirit of Monticelli, especially when one remembers not those works in which the *facture* is somewhat obscured—as is the case with so many of the productions of the great artist of Marseilles—but rather those brighter, clearer pages which, with their festal *décor*, bring before our eyes the brilliant forms of the women of the Second Empire. But as a matter of fact, according to his manner—I have no intention of instituting

comparisons—La Touche is carrying on the tradition of the French artists of the 18th century: the same care in choosing a rich, gay setting, the same feeling for grace, and, in many of his works, the same sense of the decorative. I am thinking particularly at this moment of a panel entitled *Le Faune*, wherein one beholds near a statue, under trees, a group of young women listening to a faun; and this panel immediately brings back the memory of Fragonard of Grasse. There is the same boldness of drawing, the same successful arrangement in the distribution of the groups, the same intoxicating colour. Moreover, it seems to me as though La Touche takes pleasure in emphasising this kinship, as he does when he devotes himself to certain decorative *motifs* which were in much



"L'AIR ANCIEN"

BY GASTON LA TOUCHE
(The property of Messrs. T.)



"LES GRANDES EAUX À
VERSAILLES (L'ALLÉE D'EAU)."
BY GASTON LA TOUCHE.



"SOUS LES ARBRES"

BY GASTON LA TOUCHE

favour during the 18th century. As was the case with Huët, he likes to introduce monkeys into his pictures, and they frequently figure very effectively in his interiors. Like Clodion, Boucher, and Caresme, he has too a great fancy for the fauns with which he continually peoples his woods and gardens, without restricting himself, of course, to the literal form of the 18th century. Further, he often succeeds in calling up very accurately the spirit of that period, as in the decorative panel styled *La petite Marquise* and in many other scenes wherein he depicts the stage-carriages and post-chaises of olden times.

But while this affinity with the masters of the 18th

century shows itself again and again in La Touche, he is nevertheless resolutely modern in the choice of many of his subjects. Some five years ago M. Camille Maclair wrote of him in these excellently chosen terms: "Although the artist has elected to study the world of to-day, to paint scenes outside the realms of fairyland and of poetry, his vision has yet in no way become prosaic. On the contrary we are indebted to him for showing us how a great imaginative poet can succeed in suppressing that which is ugly and imperfect in the luxury around us while pointing out beauties therein, the existence of which we had never even suspected. He has shown us



"PICADOR EN DANGER"

BY GASTON LA TOUCHE

how a poet like himself may observe and note the genuine gesture, may display his irony, may conjure up all the *intimité* of the modern home, may catch the spirit of the moment, give proof of humour, pass straight from the adornments of the dim past to the swallow-tail coat and the ball dress, while losing nought of his charm or his transfigurative force, and preserving the true character beneath its decorative aspects."

In point of technique, too, La Touche is extremely modern; his highly personal colour harmonies never fail to impress one, no matter what the nature of his work may be. He has a particular affection for the yellows which spring from wainscoted rooms with furniture gilded by the sunlight, subdued by window blinds or heavy damask hangings; he loves the haloes of soft light made by the pink lamp-shades on restaurant tables, the mingling of tones shimmering above the stained glass windows of chapels. Nothing could be more extraordinary than the luminous effects produced by La Touche, for while many of our painters, even the greatest of them, are content with the monotony of a dash of colour almost always the same (I cannot refrain from thinking of certain colourists in the highest favour at the Nationale), La Touche is infinitely various, like the solar prism itself. Here on the white table-cloth in his *Déjeuner sur l'Herbe*, beneath the shade of a big tree in full flower, the bright spring sunshine floods the faces seen under these big straw hats; then, in *L'Heure Mystérieuse*, from the Chouanard Collection, we have on the mottled waters wherein the white swans disport themselves, the soft reflection of jets seen in the moonlight; then again, in the *Fête de Nuit*, under a sky bestrewn with stars, is this charming group of girls dancing, all in white, and seen in a sort of half-light. And still more *plein-air* lightings:

autumnal forests, with leaves yellow and red reflected in the roadside puddles; solitary pools with swans whose snowy plumage, mirrored in the waters, mingles with the whiteness of the clouds.

The azure of the sky, the verdure of the leaves, make up most adorable harmonies to the eye. Thus, as a colourist, La Touche is well-nigh universal in his effects. Whether one prefer him in this or that production; whether one like most his sparkling mid-days or his mysterious nights, is all a matter of personal appreciation; but what should be noted by the impartial student of his work, with all its research and its labour, is that La Touche is not merely the painter of a single hour, of one landscape, of one *décor*, but has loyally set himself to "fix"—and how wonderfully



"LA COLLABORATION."

BY GASTON LA TOUCHE
(The property of Mons. A.)



(Collection Chouanard)

"L'ÉTUDE"
BY GASTON LA TOUCHE

Gaston La Touche

he has succeeded!—every enchantment of colour the universe has to give!

Most of the canvases shortly to be assembled for exhibition at the Georges Petit Galleries, have been brought together for some weeks past in the *atelier* at Saint-Cloud; and there it was I had the opportunity to renew my acquaintance with this great work, to find once more that they inspired me with the same intense sensations as when I saw them in the Salons of the Société Nationale.

Now that these works are collected in such imposing numbers, general classifications may be set up, which may serve to guide the visitor in his journey through the windings of the great *ensemble*.

In the first place we have the *études*—the little studies so well known to the readers of THE STUDIO—notes of a certain hour, fugitive harmonies, passing impressions dashed down by the artist in a few minutes on paper, on canvas, on wood. These he is anxious to reveal to us, perhaps with a touch of coquetry, in order that we may marvel at his immense fertility.

La Touche was first known as a water-colourist; it is thus quite natural that one apartment should be set apart for a collection of these broadly-

handled works, wherein the artist, breaking away from the fluid, transparent *aquarelle* of his predecessors, has created a bold technique, which, with its *empâtements*, holds the middle place between fresco work and oils, with something in it more vigorous than the one and more delicate than the other. "Process!" the reader may exclaim. Yes, to be sure, but a process which does not mean everything, seeing that among the numerous imitators of La Touche there is not one who succeeds, save by some fortuitous luck, in mastering this astonishing *métier*!

It should be observed that only in his water-colours does La Touche touch on religious painting—and he has signed some powerful and moving *Descents from the Cross* and more than one tragic *Crucifixion*.

"Decorations and decorative experiments"! Here we have a series of highest importance, one which well deserves the elaborate treatment I am unable to devote to it on this occasion. To deal with the matter thoroughly it would be necessary to trace far back the influence of La Touche the decorator, to show his sense of harmony, his skill in distributing masses, his profound regard for the



"LA FÊTE DE NUIT"

(The property of Baroness [s])

BY GASTON LA TOUCHE



(Collection Chouanard)

"LA PETITE MARQUISE"
BY GASTON LA TOUCHE

Gaston La Touche

spirit of mural painting, his voluntary sacrifice of the small detail which had to disappear. The big panels he did for the Ministry of Agriculture (reproduced in *THE STUDIO* for last July) are, by reason of their size and the labour involved, the artist's principal works. These, however, may not be in the exhibition, for they are too large for easy transport; but we shall at least see other charming decorations, such as the large panel *L'Été*, in which, giving the colourist within him full rein, the artist depicts some admirable figures, seated around a fountain, preparing to enter the water among the swans.

Admirably inspired by Victor Hugo's poem *La Fête chez Thérèse* the artist has conceived and executed a charming decoration for the abode of the poet Edmond Rostand, in which by the manner in which he has disposed the groups he seems desirous of showing his kinship with Monticelli,

already alluded to. La Touche's decorations are ordinarily executed as commissions with a definite object; but very often he does things of this kind solely for the pleasure of painting. Modestly styled *essais décoratifs*, these are by no means the least alluring of his productions.

One of his most recent series, including certain works produced about the end of last year, may be called *Les Nuits*. After Whistler's nocturnes, I do not think I have seen anything so fascinating as these clear summer nights lit up either by starry sky or street lights, now green, now pearly grey, now violet of a very special quality. They represent harbour scenes at Genoa and Marseilles, fountains at Versailles or the Tuileries, and are worthy of celebration by the pen of René Boylesve.

La Touche styles a whole series of his works *Traits de Mœurs*, and herein he often gives us in the execution of his figures a delicate touch of wit



"L'HEURE D'OR, OU L'HEURE MYSTÉRIEUSE"

BY GASTON LA TOUCHE

(Collection Cheunard)



"ECCE AGNUS DEI!—SOUVENIR
DE BRETAGNE." BY GASTON
LA TOUCHE

and humour which is far from displeasing. Thus he conducts us through the fairyland of the Theatre showing the *coulisses* of to-day and of the Italian comedy of bygone times, takes us from *salon* to supper-table and *bal-masqué*, to gaming-rooms and restaurants—all seen in the light of a fancy transforming everything into beauty and dazzling colour.

See him next amid the mysteries of the *alcôve*, re-discovering the grace of Fragonard, the sensuousness of Boucher, the wit of Baudouin, in order to reveal to us all the subtle *intimité* that lurks in the bedroom of the woman of to-day. I need only recall that love scene called *La Bourrasque*, one of the most passionate and voluptuous examples of French contemporary art, or the *Roman*, the *Histoire d'Amour*, *Le Canapé* (pastel), and others.

Finally, I will put into a last category, and under the style of "*Fantaisies*" such works of pure imagination as those in which, even into the setting of our own modern existence, La Touche, with delightful *verve* and fancy, introduces his apes and his fauns, whom we find seated near the piano when we are playing, coming between us and our book when we are trying to settle down to serious meditation—charming tempters, full of a joy as pagan as ingenuous!

H. F.

JOHN BUXTON KNIGHT: AN APPRECIATION. BY A. LYS BALDRY.

THERE is always a higher degree of interest in the work of an artist who looks at nature in an individual manner than in the productions, however skilful they may be, of a man who follows the traditions of a school and allows himself to be guided by set conventions rather than by his personal impressions. The individual observer, if he sees acutely and is sincerely anxious to record intelligently what he sees, [adds something worth possessing to the sum-total of the art of the country in which he lives; and, if his powers are equal to his intentions, he may well become an influence in many other parts of the world. Even if he is not a commanding genius he is to be counted as important, for his originality is inspiring and incites other men to study nature for themselves and to aim at independence in expression. In one way or another he becomes a leader, setting an example by which those who come after him can profit, and enlarging the scope of the art to which he devotes himself.

The tradition lover, on the other hand, does



"NATURE'S CATHEDRAL—CHORLEY WOODS"

(By special permission)

BY J. BUXTON KNIGHT



"RAMSGATE." (WATER-COLOUR.) BY J. BUXTON KNIGHT.



"NAIRN" (WATER-COLOUR)

(The property of William Icton, Esq.)

BY J. BUXTON KNIGHT

little enough for art. At best he simply repeats ingeniously and effectively what some one has said before. He originates nothing and he contributes nothing to the store of information laid by for the benefit of future generations: he stimulates no new thoughts and throws no fresh light upon ancient truths. What influence he exercises is narrowing and unenlightening, tending mainly in the direction of dull and formulated practice which contains no germ of progress and no note of vitality. His great fault is that he makes art a dead thing, ruled and regulated by conventions which forbid as unorthodox all liberty of opinion and freedom of action: he misleads the men who, better directed, might conceive original ideas, and calls upon them to follow him when he is but a follower himself and unfit for the responsibilities of leadership.

It may be taken, then, as one of the principles of criticism that the artist who is worthiest of attention is the one who chooses for himself a way which leads him out of the beaten track, but who at the same time does not mistake eccentricity for originality. Eccentricity is too often nothing but affectation, an aberration on the part of the artist who, lacking real originality, thinks that he can

gain by extravagance some amount of notoriety. It is a confession of weakness, of inability to succeed by legitimate means, and it is commonly the resort of the man with small mental powers and an exaggerated idea of his own importance. The really original artist is too much in earnest to play tricks for the amusement of the public: his originality has in it no self-consciousness and is not meant to be an advertisement of a kind of sham cleverness.

He is, indeed, original because he is endowed naturally with the capacity to see rightly; he wants no conventional aids to make his meaning intelligible or his work effective. And it is his rightness of vision that gives authority and value to his art, for this capacity is the foundation of all fine achievement and the source of all poetic inspiration. It is, too, the rarest of all the qualities by which an artist earns the measure of appreciation to which he is legitimately entitled; and unfortunately it is the one which is least cultivated because it is the least likely to make the worker a popular favourite while he is alive. Few men have the courage to struggle for a principle against what they know to be their material interests, and even

John Buxton Knight

when they have the right instincts and aspirations they are too often led by circumstances into following fashions which are popular, though they are entirely conscious of the fallacies to which these fashions lead.

But for this very reason the man who, having naturally the power of correct vision, has striven consistently to develop it and keep it free from wrong influences, has indisputable claims to be remembered, for he has worked in the spirit of the great masters and he has counted his principles as being worth many sacrifices. He has not given way to the temptations of ephemeral popularity, but has fought long and seriously against many disappointments to make people understand the purity of his motives. He has had to endure misrepresentation, neglect, the indifference of his more successful fellow-workers, he may have passed his life in obscurity and poverty—for all these are the rewards of conscientiousness and originality. But when the sum of his achievement comes to be added up he has given to the world something permanent, something that will endure when the trivialities put forth by many of his more favoured contemporaries are, as they deserve to be, entirely forgotten.

It is because his work has the qualities which

satisfy the most exigent demand for sincerity and accurate observation that John Buxton Knight has a right to be considered. Among modern artists he stands out as one of the most soundly independent of all our students of nature, and as one of the most personal exponents of landscape subjects whom we have had amongst us in recent times. In the ample series of his paintings he laboured consistently to express a conviction which was founded not upon the dogma of any school of artistic belief, but upon his own experience, obtained by long and intimate contact with nature. He saw things in his own way, and what he saw he interpreted by the light of his own intelligence, robustly and confidently, and with a frank directness which was a reflection of an exceptionally honest intention. To curry favour with the public by weakening his conviction to suit some popular fashion was a thing he never attempted; he had ideals, and to abandon them for the sake of expediency would have been repugnant to him.

At any rate, there was not in his career any moment at which he diverged perceptibly from his principles; as he began so he continued, an earnest and simple-minded student with too much faith in nature's infallibility to wish for any other guide. For this no doubt he owed something to his



"WEST DRAYTON"

(The property of William Linton, Esq.)

BY J. BUXTON KNIGHT



"THE SHEEP FOLD"

(By permission of Messrs. Ernest Brown & Phillips)

BY J. BUXTON KNIGHT



"CATTLE GRAZING" (WATER-COLOUR) *(By permission of Messrs. Ernest Brown & Phillips)* BY J. BUXTON KNIGHT

John Buxton Knight

manner of life. Born in the country—at Seven-oaks, in 1843—he began at a very early age to work out-of-doors, and to depend upon himself in his investigation of the many problems which were there presented for his solution. It is true that his father, William Knight, was an artist and art teacher, and was able to supervise and, to some extent, to direct the boy's efforts; but the young artist was not trained on any set system, and was encouraged to hunt out things for himself rather than to take on trust information which at that stage of his evolution he could hardly have been expected to understand.

Round about his home in Kent there was a great variety of picturesque material well suited for pictorial treatment, so in his open-air work he was not only able to study the ordinary subtleties of illumination and atmospheric effect, but also to cultivate a selective sense and to train his taste by comparing various types of scenery. He grew up in surroundings more favourable to the development of a discriminating knowledge of nature than are given to most young artists; and his father's supervision, while it kept him on the right track, had in it too little of dictation to make him hesitate about forming impressions for himself. His

home life, indeed, was full of cheerful independence; it was more one of comradeship between sincere workers of different ages than one of formal family relation, and it affected his character as an individual as well as his temperament as an artist. His own genial attitude towards existence, an attitude which helped him to face the ups and downs of his after years, was a sort of inheritance which had come to him from a father who had taken a cheery view of his family responsibilities.

That Buxton Knight's unconventional preparation for the profession which he was destined to follow with so much success was by no means ill-judged appeared plainly enough when he commenced to test his powers seriously. He was only eighteen when he exhibited his first picture at the Academy; and during the next few years he showed several other canvases at various exhibitions, so that even before he had arrived at manhood he must have been able to express himself with considerable facility. It was, perhaps, because he knew so much already that, when he was twenty-two, he became a student in the Royal Academy schools. He could see then what he would gain from a spell of systematic training, and his convictions were so well established that he



"MILL ON THE COLENE NEAR RICKMAN WORTH"

BY J. BUXTON KNIGHT

(By special permission)



"TENDING THE FLOCKS." (WATER-COLOUR.) BY J. BUXTON KNIGHT.
(By Permission of Messrs. Ernest Bouverie & Phillips of the Leicester Galleries.)



"THE HOPPERS, SEAL CHART"

(By special permission)

BY J. BUXTON KNIGHT

felt he could use this training to supply any deficiencies of which he was conscious in his equipment, without any fear of being turned from the course which he had decided to pursue.

After spending two years in the Academy schools he returned to his open-air work, and for the rest

of his life he strove in all sincerity to fulfil what he held to be his mission in art. During some forty years of continuous effort he built up a wonderful series of pictures, landscapes, sea-paintings, and coast subjects, with occasional studies of pastoral life and a few portraits, in which were embodied



"THE LOCK"

(By special permission)

BY J. BUXTON KNIGHT

the results of his constant observation. In this series there is to be seen nothing but the progressive working out of a fixed idea ; from the beginning to the end there is no variation of purpose and no change in the artist's attitude. What variations there are in the character of his paintings came simply from the widening of his experience as he studied nature under different conditions and in new directions, and from the increase in technical facility which resulted from incessant practice. His work with the lapse of years grew in breadth and certainty, and acquired a more subtle significance ; it concerned itself less with details and more with large principles, but it fell under no outside influences, and its personal quality varied not at all.

Yet it is impossible to accuse Buxton Knight of having ever sunk into a mannerism. Prolific painter as he was, with all his energy of application and rapidity of production, he never acquired that easy trick of repeating himself, and at no time did he substitute a recipe for the direct inspiration of Nature. Indeed, he guarded himself purposely against the danger of any such lapse by constantly shifting his sketching-ground and by accustoming himself to all types of scenery. When he first left the Academy schools he went, not back to Kent,

where he would have found himself among familiar surroundings, but to Devonshire and Cornwall, where not only the physical characteristics of the country but even the atmospheric conditions were unlike those that he had hitherto experienced ; and for the rest of his life he wandered far and wide, painting first in one place, then in another, but always keeping an open mind receptive directly to the impressions of the locality in which he had temporarily settled.

Perhaps his position as a member of the British school gains in interest from the fact that almost the whole of his work was done within the British Isles. He made a few excursions abroad, but the number of paintings which resulted from these excursions was too small to count much in the record of his achievement. It is as a British painter of British scenery that he really ranks, and his work has a value, apart from its executive merits, because it helps greatly to bring up to date the tradition which was founded in this country a century or more ago by masters who were as independent as he was himself in studying and recording the beauties of their native land. To speak of him as the successor of Constable would not be without justification, not because he con-



"THE HARWICH STEAMER"

(The property of William Jeon, Esq.)

BY J. BUXTON KNIGHT

John Buxton Knight



"HINKSEY FERRY, OXFORD"

(By special permission)

BY J. BUNTON KNIGHT

sciously or purposely based himself upon that master, but because he had much of his predecessor's spirit and unconventionality of method, and, as well, a full share of his artistic intelligence. The two men met on a common ground of nature worship, but each had his own creed to which he was entirely faithful, and each applied his belief as his temperament dictated. It would be unprofit-

able to claim that either of them was the truer believer, for both did their best with the powers with which they were endowed, and both were strenuous in their opposition to all sorts of false dogma.

The reproductions which are given here of Buxton Knight's pictures explain sufficiently the character of his achievement and show how little there was of formal mannerism in his art. There are examples



"OFF RAMSGATE" (WATER-COLOUR)

(By permission of Messrs. Ernest Brown & Phillips.)

BY J. BUNTON KNIGHT

John Buxton Knight

of his work at different periods—for instance, *The Weald of Kent, near Sevenoaks*, a youthful essay in which there is a hint of the influence of Richard Wilson; *Hinksey Ferry, Oxford*, and *The Hoppers*, characteristic productions of his middle age; and *Nature's Cathedral, Chorley Wood*, and *Mill on the Colne, near Rickmansworth*, which were painted towards the end of his life. And there are others which can be compared advantageously because they prove his adaptability and his capacity for entering into the spirit of the scene which he found before him. To contrast pastorals like *Tending the Flock* with such coast subjects as *The Harwich Steamer* and the *Dover* water-colour, or the two other water-colours in which he has realised so brilliantly the freshness of the salt air and the briskness of the sea breeze, is to gain a definite insight into his sympathetic and sensitive impressionism and to understand something of the secret of his power. In *The Lock*, too, the *Nairn* water-colour, and in *West Drayton*, his grasp of large essentials and his sense of dignified and spacious design are made completely apparent; his masses and lines are admirably harmonised, and nothing is wanting which would help to perfect the pictorial arrangement.

In all these examples, in fact, as in many others that might be selected from the great array of paintings which are available to prove to future generations how just is the estimate of him formed to-day by art lovers of the better sort, it is the rare combination of exquisite tenderness and robust vitality that is so immediately impressive. He never used his strength indiscreetly, he never tried to gain by mere vehemence or needless insistence effects which were more surely though less easily attainable by delicate and carefully considered devices of craftsmanship. Vigorous he always was, decisive and direct as became a man who was impatient of ingenious evasions of artistic responsibility and hated artificialities which were meant to cover deficiencies in knowledge. But his vigour was tempered by an admirable restraint, and his decision was the outcome of long and sincere study; and, above all, he had for nature a love too deep and absorbing to allow him to forget that in everything he did her guidance was necessary to save him from mistakes.

A. L. B.

(The Editor is indebted to Messrs. W. Marchant & Co., of the Goupil Gallery, Regent Street, for facilitating the reproduction of several of Mr. Buxton Knight's pictures, recently on exhibition at their gallery.)



THE WEALD OF KENT, NEAR SEVENOAKS

(By special permission)

BY J. BUXTON KNIGHT



"DOVER EVENING." (WATER-COLOUR.) BY J. BUXTON KNIGHT.

EMILE WAUTERS, BELGIAN
PORTRAIT-PAINTER. BY
FREDERIC LEES.

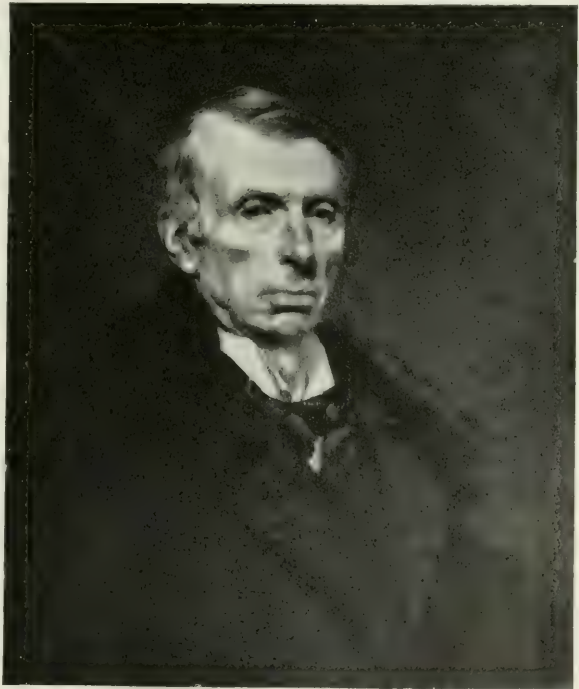
IN entering upon a descriptive and analytical account of the work of the great portrait-painter Emile Wauters, one's mind, for various reasons, instinctively links his name with that of the late Alfred Stevens. First and foremost, during the last quarter of a century, these two eminent artists have upheld the flag of the Belgian School of painting at all the great international art exhibitions; secondly, both were born in Brussels; and lastly, both, with much the same objects in view, left their native country to settle in Paris. Wauters' purpose in taking so decisive a step as expatriation—and no man enters on such a course with a light heart—was to gain fresh enthusiasm in his art, to renew it, as it were, and, amidst the feverish life of the French capital, to forget the cares which caused him to turn his back on his beautiful native city. In all of these objects, needless to say, he succeeded. Parisians were quick to recognise his genius; his figures rapidly gained in grace and distinction; and his palette, whilst retaining its rich Flemish colour, became perceptibly clearer.

Though known of recent years exclusively as a portrait-painter, Emile Wauters has, nevertheless, practised in every branch of pictorial art, and with as much love in one as in another. The long list of works which have come from his brush is composed of historical paintings, pictures of the East, *genres*, portraits and architectural subjects.

Considering the great talent which he has shown in all these branches of painting, it is not surprising that connoisseurs, since the Paris Exhibition of 1878, at which he obtained, with several historical paintings, one of eight *médailles d'honneur*, should

have followed his career with the very greatest interest.

Decision was manifest in the artist's very first works, in his choice of subjects, in his composition, and in his colour. Nothing in his large compositions was left to chance; everything was well thought out, well arranged, and without apparent effort. Each figure was a perfect type of the particular social sphere it was intended to represent; hands were treated in a masterly fashion; and the *ensemble* of each work was in entire harmony with the subject. Studying these serious and dignified works, a lover of art could not help observing that Emile Wauters, during the year which he had just spent in Italy, had been greatly impressed by the immortal frescoes of the early Italian masters. These naïve and sincere artists had indeed charmed him. Many were the useful lessons he had learnt in meditating over the works of Benozzo Gozzoli, Lippi, Massaccio, Ghirlandajo,



"M. DAYE"

BY EMILE WAUTERS

and others. Like them, he endeavoured to interpret nature, that is to say, to be true in everything. This love of truth impelled him to paint one of his large canvases—that which to-day ornaments the grand staircase of the Hôtel de Ville at Brussels—entirely in the open-air. The *Armed Citizens of Brussels demanding the Charter from Duke John IV. of Brabant*, as this picture is entitled, has nothing conventional in its scheme of colours. The general harmony is grey, yet the colour is warm. It is painted in a new and severe key; it is, in short, a quiet, unostentatious symphony in grey. The prince and the group of armed men on horseback are finely conceived, and if it were not for a certain theatrical air in one of the poses, the rather too obtrusive hind-quarters of a horse, and a suspicion of coldness in the execution, the picture would be one of the best Wauters has painted.

Wauters was one of the few Belgians invited to attend the opening of the Suez Canal. Being young, the new world to which he was introduced, with its many types of people, their strange costumes seen in such new effects of light, and its wonderful wealth of colour on all sides, made a deep impression upon him. He returned from Egypt with eyes dazzled by the beauties which he had seen during the fêtes, longing for a favourable opportunity to reproduce them upon canvas.

This opportunity presented itself in the form of a commission from a financial company to paint a panoramic view of *Cairo and the Banks of the Nile*, an enormous canvas (380 feet by 49 feet) which is now in a huge oriental rotunda in the Parc du Cinquantenaire at Brussels. This gigantic picture, the superb effect of which is unaided by the usual arti-

ficial foreground so unworthy of a work of art, is undoubtedly the painter's most individual and robust work, and shows a *puissance de lumière* which very few painters of Eastern scenes have attained. Exhibited first at Brussels, and afterwards, in 1882, at Vienna, this panorama met with extraordinary success. It came as a revelation to everybody, but particularly to the artistic world, as is proved by the fact that the painter's *confrères* in Brussels made a manifestation in his honour. When the picture was taken to Vienna its exhibition was inaugurated by the Emperor Francis Joseph, who, on reaching the top of the staircase, and after casting a circular glance at the immense canvas, exclaimed: "There



"MILF. CREMER"

BY EMILE WAUTERS



"MADAME DE SOMZÉE"
BY EMILE WAUTERS



PART OF THE PAINTING "CAIRO
AND THE BANKS OF THE NILE"
BY EMILE WAUTERS

(In the Cinquantenaire Museum, Brussels.)

Emile Wauters

is plenty of sunlight out of doors, Monsieur Wauters, but I find even still more inside."

After this noteworthy success the artist received proposals from all sides to execute similar pieces of work. Among these was a commission to paint for a Belgian company another large canvas, entitled *King Sobieski and his Staff on the Heights of Kahlenberg*, which, after being exhibited in Vienna and Warsaw, was purchased by the Belgian Government for the Brussels Art Gallery. No sooner was this picture finished than another Brussels company gave him an even more important order, but one which, owing to the bad state of his health, he was unfortunately unable to accept. This company had decided to build a Hindoo temple in one of the London squares, and to have on view an immense canvas, without artificial foreground, representing the entry of the Prince of Wales into Benares.

At the same time that he refused this Benares commission he was obliged to abandon the idea of painting the coronation of Alexander III. at Moscow, which another company ordered from him.

The work was given to M. Becker, a French painter. Wauters felt drawn towards sunny lands, so he set off for Morocco, whence he returned after some eight months, bringing with him a number of pictures of fresh scenes, painted in a new manner. These included *The Young Riffan Fisherman* and *The Seagull's Nest*, two Eastern idylls, full of poetical feeling, observed in the twilight from the terrace of his studio at Tangier. *A Snake-Charmer of Tangier*, which is among our reproductions, was painted during this sojourn.

It was on returning from these travels in lands of sunshine that Emile Wauters resumed his work (never again to abandon it) as a portrait-painter, a branch of art which he had previously followed with success, and in which he is to-day recognised as a master.

At the 1898 Paris Exhibition, at which Sargent (for whose work Emile Wauters has the sincerest admiration, owing to its sincerity, its probity, its artistic novelty, and the breadth of its *facture*, so simply expressed) obtained a *grand prix* with his fine portrait of *Mrs. White*, Wauters was also



"A SNAKE-CHARMER OF TANGIER"

(In the Collection of Col. Thyss)

BY EMILE WAUTERS

Emile Wauters

awarded one for his no less striking portrait of *Mme. de Somsée*, the wife of the celebrated Belgian collector. This portrait has been exhibited all over Europe, and has everywhere been praised and admired. The *médaille d'honneur* of the Berlin Salon was unanimously awarded the artist on the picture being shown there. The French Press was lavish in its praises. "C'est un portrait," wrote Paul Mantz in "*Le Temps*," "que l'école française envie à l'école belge . . ."; and Edmond About opened a most flattering article in the "*Siècle*" with these words: "Monsieur Wauters jouit d'une belle renommée non seulement en Belgique, mais en France. Cependant, je ne sais si son talent n'est pas supérieur à sa réputation." When President Carnot visited the Belgian section, on the opening day of the Paris Exhibition, he stopped before the portrait, and a little incident then occurred which the painter rightly treasures in his memory. Advancing towards M. Carnot, Meissonier (whom Wauters, by-the-by, did not know) said, in a tone loud enough for everybody to hear, "Monsieur le Président, this is one of the finest portraits in the Exhibition."

In portrait-painting, even more than in other branches of art, Emile Wauters laboured unceasingly, showing by his patient efforts and careful studies a rare conscientiousness. "Simple and great" is the phrase which most aptly sums up the many fine canvases which he has exhibited from time to time at the Paris Salons, portraits well placed on the canvas and with well-balanced lines, expressive eyes, and admirably painted hands. His portfolios and his framed drawings at the Brussels Art Gallery are proof, moreover, that he has made a special study of these most necessary details of a good portrait. Examine, for instance, his portrait of M. Daye, which reminds one of certain canvases by Velasquez: or that of the late Baron Lambert, one of his later works, which was entirely painted in the celebrated diplomatist's private room at the Ministry of Foreign Affairs in Brussels; and we are led to the conclusion that these are amongst the finest portraits of modern times. What genuine art-lover is there who will not also call to mind his other well-known portraits, those of General Goffinet, Baronne Goffinet, M.

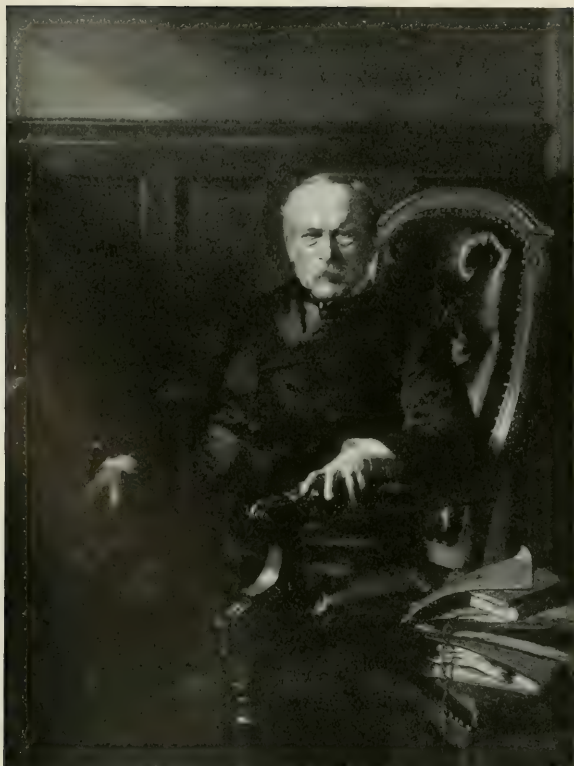
Olin, a former Belgian Minister, Comte Werle de Reims, and Baron de Bleichröder, the banker?

Two important official portraits would have completed this gallery of Brussels personalities had the people whom he was commissioned to paint for the Belgian Chamber of Deputies consented to sit. I refer to the commissions he received for portraits of the King and Queen. He wished to represent their Majesties on horseback: the King surrounded by his staff; the Queen at the Beverloo Camp, followed by her attendants in their red and gold uniforms. Very fine sketches were prepared, but, owing to the sovereigns' refusal to sit, the pictures had to be abandoned. King Leopold incessantly repeated to Emile Wauters: "It bores me to sit; besides, you're clever enough to do the work from memory." This did not accord, however, with the painter's ideas regarding artistic honesty, so he thanked the Chamber for its kindness and regained his liberty.



"MADAME PHILIPSON-WIENER"

BY EMILE WAUTERS



"BARON LAMBERMONT"

(In the Brussels Museum)

BY EMILE WAUTERS

On coming to Paris, Emile Wauters' palette, as I have said, became perceptibly clearer. In order to please his graceful models, he had for some time to abandon oil paints for pastel. I have a vivid recollection of seeing some of his portraits in pastel, of well-known Society ladies, at one of the little exhibitions which he held in his fine studio in the Rue Ampère. In these the painter wielded his crayon with the same audacity and skill as he used his brush. The tool was different, but the method of work was identical—that is to say, always broad, the pastel being applied flat, as he would have done had it been a brush. His colour was alone modified, owing, no doubt, to the richer and more brilliant circles in which he moved. The harmony of his work had become sweeter, more attractive, perhaps more charming; but it seems to

me that, at bottom, it was less artistic, and, whilst retaining his Flemish qualities as a colourist, his palette lost something of its robustness and virility. In the meantime, however, he has returned to his brushes, and given us the more sober and discreet note of his first portraits. His recent portraits in oils include those of Mme. Hagen of Cologne; the Comtesse de Gallifet and her son; Mlle. Cremer of The Hague (a symphony in greens and whites); the Presidents of the Belgian Chambers; Miss Vickers of London; and Mrs. Philippsen-Wiener, a masterpiece in blue, green, and yellow.

In summing up the work of this eminent painter I cannot do better than quote some words written by the well-known art critic, M. Thiébault-Sisson, *à propos* of the portrait of Captain Wauters, the painter's father, on its exhibition at the Cercle de l'Union Artistique. It is characterised by "a breadth of treatment, a conscientious-

ness, and a solidity which are exceedingly rare." That this is universally recognised is evident from the honours which have been showered on Wauters. Nearly all the European academies of art have honoured the painter by placing him on their rolls. Of all the distinctions he has received the one on which he sets greatest store is the Order of Merit of Prussia, of which there are only fifty-five holders—men distinguished in art, literature, and science. It was Menzel, then Grand Master of the Order, who some twenty years ago proposed Emile Wauters for this honour. "I am proud to see my name inscribed side by side with the names of such an illustrious company," the artist said to me on one occasion; "and I am equally proud of the fact that the great Menzel acted as my sponsor."

F. L.

The New Hebbel Theatre, Berlin

THE NEW HEBBEL THEATRE, BERLIN.

THE longing for new architectural conceptions has lately enriched Berlin with some very original buildings, among which the new Hebbel Theatre is a conspicuous example. It has made known at once the name of its designer, Oskar Kaufmann, an architect whose capabilities are recognised by his professional colleagues, just as his art as an interior decorator is admired by all people of taste. He has understood how to erect, on a small site, in the middle of the Königsgrätzer Strasse, a house of considerable dimensions and yet of a most intimate and refined character. The façade in its block-like shape fits beautifully into the long row of tenement houses. It shows the peculiar talent of the designer to be quite modern without disregarding tradition. A certain *noblesse*, coupled with simplicity and solidity, stamps every part of the building, which is particularly distinguished by the application of beautiful materials. Wood is lavishly used for the inside, oak and mahogany for the wainscoting of the entrance hall, mahogany and black pear for the *foyer*, rosewood for the dressing-

rooms, birch and rosewood for the auditorium. The total absence of gold is not at all noticeable, as exquisite colour harmonies enliven the interior. The grey of the velvet-covered seats and the honey-brown of the birch wall-panelling are dominating tones, harmonising admirably with the heliotrope silk tapestries of the boxes and their emerald-green curtains. The *coulours*, with their lavender wall-hangings, orange curtains and tobacco coloured carpets, the *foyer* with its lilac velvet curtains, lilac carpets with black and yellow patterns and hammered brass fittings of the heating installation offer choicest colour combinations. Shell-limestone is used for the general structure, and the entire design is thoroughly in keeping with the destination of the building for the serious drama.

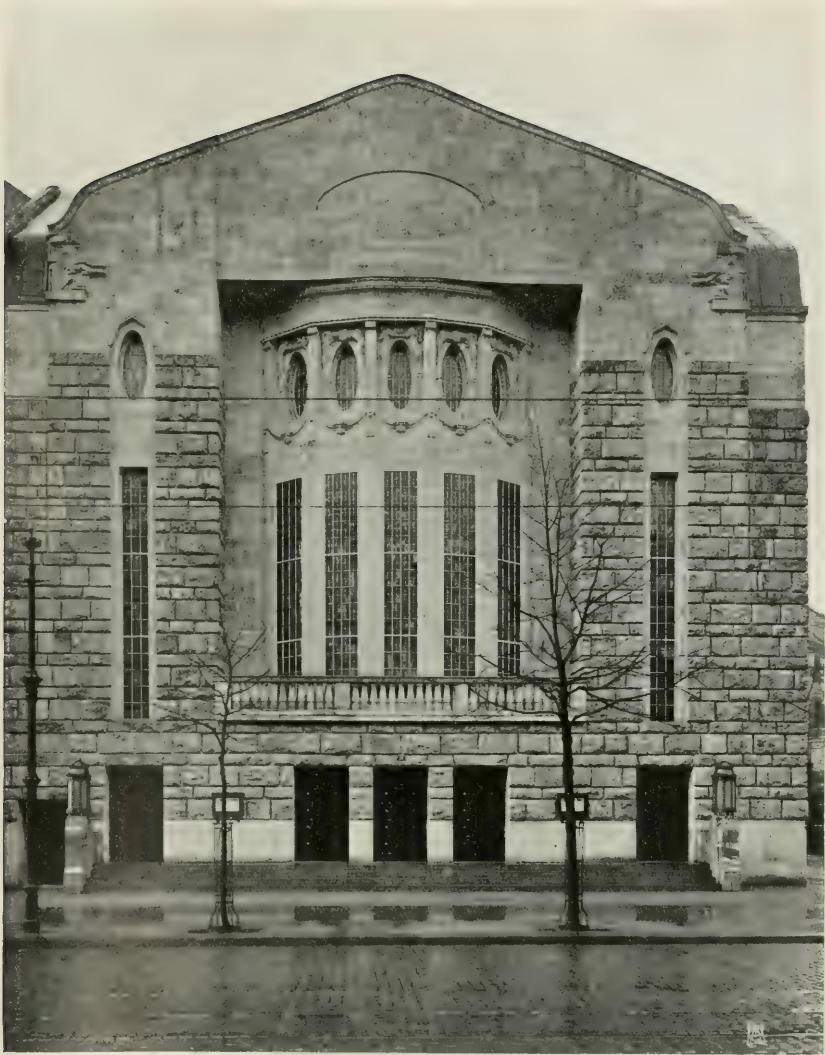
Oskar Kaufmann has already proved his good taste and constructive qualities in domestic furniture. By birth a Hungarian, he studied in Karlsruhe and Berlin, where he has settled finally. A great admirer of the solid and tasteful style of English "home" art, his particular ambition is to be a collaborator in the development of the modern style, and his work justifies this aspiration.

JARNO JESSEN.



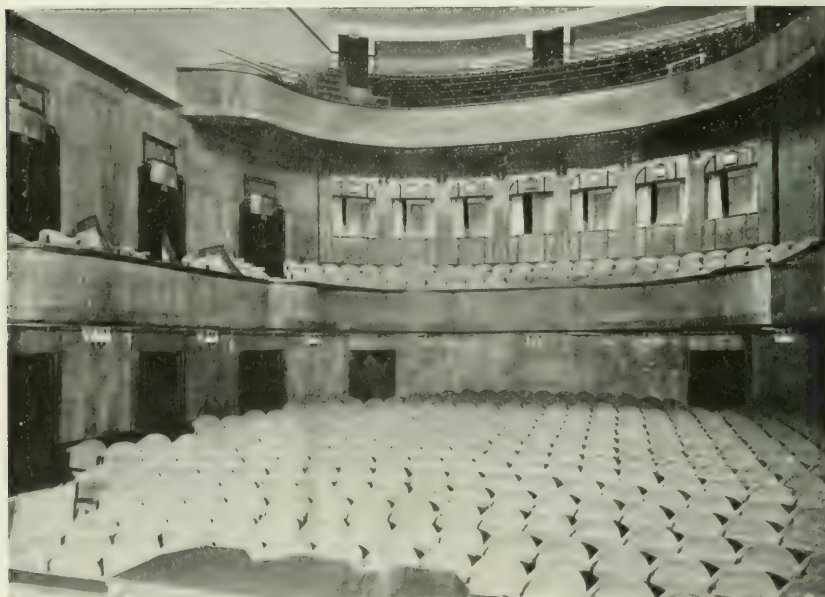
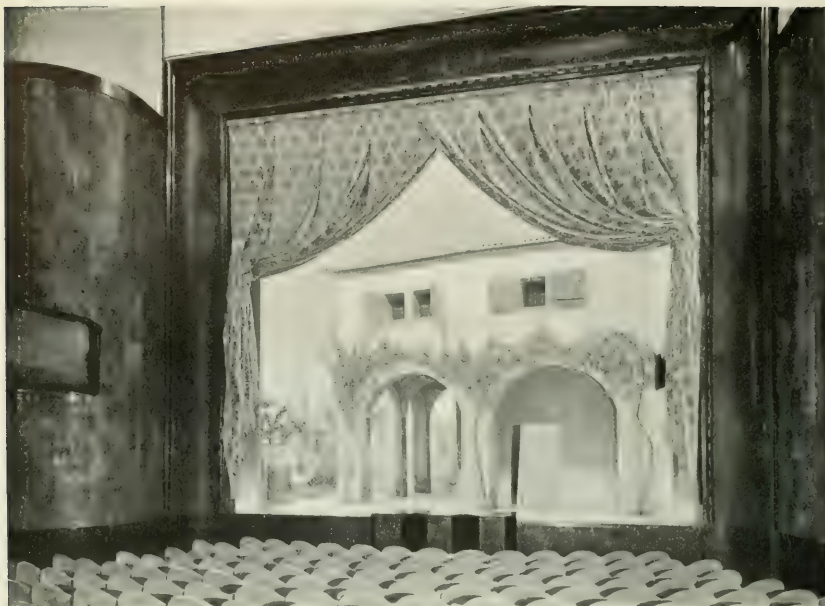
THE NEW HEBBEL THEATRE, BERLIN: THE FOYER

OSKAR KAUFMANN, ARCHITECT



THE NEW HEBBEL THEATRE, BERLIN
OSKAR KAUFMANN, ARCHITECT

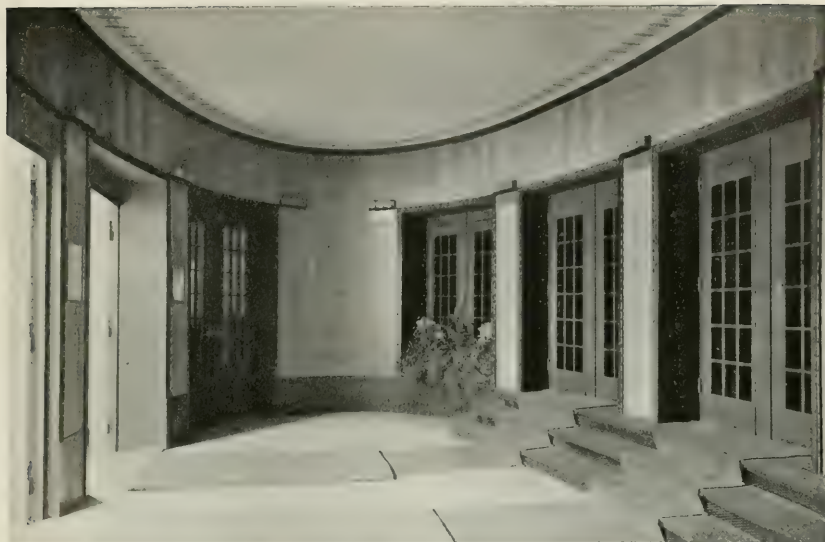
The New Hebbel Theatre, Berlin



GIL NEW HEBBEL THEATRE, BERLIN. PROSCENIUM AND AUDITORIUM

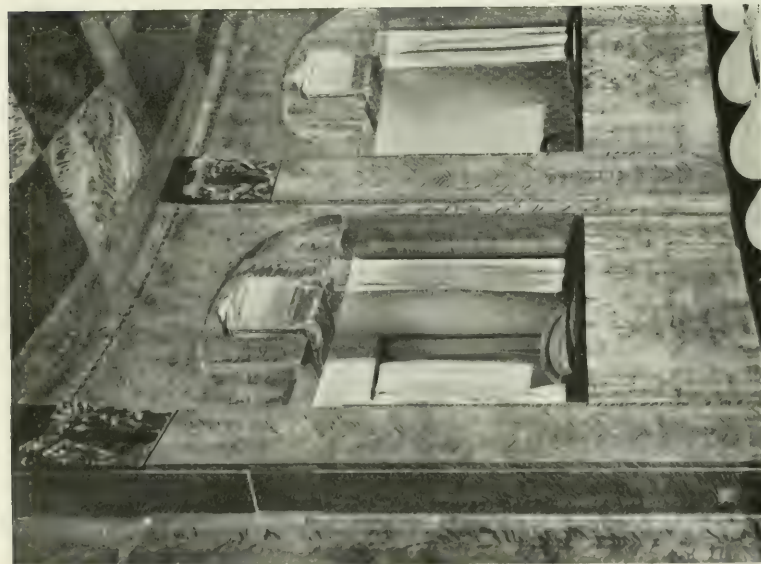
OSKAR KAUFMANN, ARCHITECT

The New Hebbel Theatre, Berlin

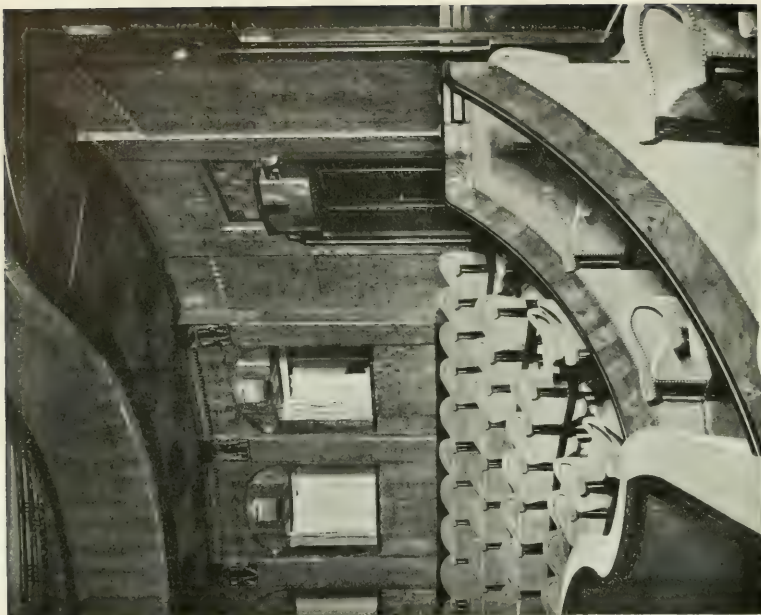


THE NEW HEBBEL THEATRE, BERLIN: ENTRANCE HALL AND GENERAL DRESSING-ROOM

OSKAR KAUFMANN, ARCHITECT



TWO OF THE BOXES



PART OF DRUSS-CIRCLE

THE NEW HEBBEL THEATRE, BERLIN: OSKAR KAUFMANN, ARCHITECT

THE ROYAL ACADEMY OF ARTS

SUMMER EXHIBITION
LONDON
1908

FIRST SELECTION



"THE TWO PIERS

BY ARNESBY BROWN, A.R.A.



"THE LITTLE FAUN"
BY CHARLES SIMS, A.R.A.



"THE BOY AND THE MAN"
BY GEORGE CLAUSEN, R.A.



"A WOODED CORNER OF
THE COTSWOLDS" BY
ALFRED EAST, A.R.A.



"ENID THE FAIR." BY
GEORGE FRAMPTON, R.A.



"THE TEES." BY
DAVID MURRAY, R.A.



"THE SCENES OF A CHILDHOOD"
BY EDWARD J. GREGORY, R.A.



"THE ROAD ABOVE THE VILLAGE"
BY STANHOPE A. FORBES, A.R.A.

STUDIO-TALK.

(From Our Own Correspondents.)

LONDON.—While reproducing in the foregoing pages some of the notable contributions to the exhibition of the Royal Academy by Members and Associates, we defer our remarks on the exhibition at large until next month, when we shall also refer to the exhibitions of the two Water-Colour Societies and of the Royal Society of British Artists.

At van Wisselingh's Gallery Mr. Louis Davis showed last month some decorative paintings attractive alike in character and in colour, though with a similarity of *motif* running through the subjects. *October Showers*, *Waxwell Farm*, the charcoal drawing *Child Angel with Dove* and the reproduction of *Summer and her Months*, and the small drawing *Adoration of Kings*, were especially successful. There was also included an embroidered banner, designed by Mr. Davis and executed by Mrs. Davis, to be presented to Earl Grey, Governor-General of Canada.

We reproduce a sculpture portrait group by Mr. Herbert Hampton, representing the artist's wife and children, which was exhibited in last year's Academy. In view of the commission which Mr. Hampton has received for the Memorial to the late Lord Salisbury at the Foreign Office, readers will be interested in such a characteristic piece of his sculpture.

At the Goupil Gallery was held an exhibition by a group of artists, Messrs. G. Chowne, P. Connard, A. Hayward, G. F. Kelly, H. Muhrman, A. E. Vokes. Mr. Kelly's pastels and his small oil paintings, such as *The Green Sea*, were among the most interesting items of the exhibition. Mr. Vokes's pre-occupation with style seems a little ungenuine, robbing his

efforts of the sincerity which might be expected to accompany his spontaneous and otherwise happy methods. Mr. Connard's outdoor oil sketches direct from life are excellent, and to be ranked above much of his other work in result, if not in the actual difficulties overcome. The minute he brings his canvas into the studio it seems to collect all kinds of bright and pretty touches of colour, which, however effective at a first glance, spoil the truthfulness upon which his work depends for its character. We meet with restraint and more sincerity, and consequently distinction, in Mr. Hayward's art, especially in its quieter aspects, as in *East Bergholt Church*; and he shares these qualities with Mr. Chowne in the flower-pieces by which that artist was represented here.

Mr. A. Langdon Coburn and Baron de Meyer exhibited at the Goupil Gallery a collection of



"WONDERLAND"

BY HERBERT HAMPTON

Studio-Talk

photographs, many of which reached to a hitherto unattained perfection. The Baron de Meyer's *Fountain Villa Lante, After Lunch, Still Life, The Chinese Idol*, and his portrait of *His Majesty the King* were remarkable triumphs. Mr. Coburn's portraits, though apparently failing sometimes in characteristic likeness, are a valuable series, essentially distinguished in treatment.

The Carfax Gallery held a small exhibition of water-colours by Mr. Francis McComas, whose work has a perfection of its own in style and shows unusual appreciation of beauty.

We give on this page an illustration of a decorative ship, designed and executed by Messrs. F. Appleyard and Frank H. Mason, R.B.A., in wrought copper, repoussé, and champlevé enamel. The design is generally based upon the type of ship of the Elizabethan period, and is intended to become part of a scheme of decoration of that period. The work has been carried out entirely by hand, all bar and sheet being reformed. Riveting and brazing are the chief means used in its construction, and it is thirty inches high and twenty-four long.

The Baillie Gallery Annual Flower-Painting Exhibition was of quite as interesting a character as it has been formerly, and the beautiful art seems to flourish under the encouragement it receives each year from these exhibitions. Here is a channel into which all individualities of style may flow, providing most fascinating study for those interested in the methods of modern painting. The dignity of Fantin Latour and of Vollon was not approached by any of the other painters. Mr. George Clausen, R.A., perhaps shows the nicest understanding of character of his task and paints with the most sympathy. Miss Jessie Algie's *Carnations*, Mrs. Harbuck's *Bluebells*, *Pink Campion* and *Wild Garlic*, Miss Ella Williamson's *Blackthorn* were pictures which also showed great appreciation of the character of the flowers and the arrangement and treatment required to give that character emphasis. Mr. Francis

James was well represented; and important exhibitors were Messrs. A. F. W. Hayward, Theodore Roussel, J. D. Fergusson, Stuart Park, Mouat Loudon, and A. Westley Manning.

Mr. Baillie simultaneously was holding an exhibition of French drawings, remarkable for the valuable collection of work by C. Guys, chiefly drawings executed in the middle half of the last century, work full of fire and vigour, but always with a controlling sense of beauty. An interesting paper upon this artist was written for THE STUDIO in March, 1905, by M. Frantz.

One of the most interesting exhibitions of the month was that of the cabinet pictures and etchings of Mr. Frank Brangwyn, A.R.A., at the Fine Art Society's. Two large decorative wall-pieces were also added, and another item was the study for the panel executed by the artist for the



A GALLION OF THE ARMADA
IN WROUGHT COPPER

BY FRED. APPELYARD AND
FRANK H. MASON, R.B.A.



SKETCH FOR PANEL AT THE
SKINNERS' HALL, LONDON. BY
FRANK BRANGWYN, A.R.A.

Skinner's Hall. Of this study we give a colour reproduction. The cabinet pictures were mostly low in tone, yet dealing with the treatment of sunlight effects in shaded places. Upon a small scale Mr. Brangwyn is as interesting as upon a large one, and these smaller paintings resemble his etchings in character. Of his etchings we have often had occasion to deal in these pages. The plates which the artist has lately added are a development of earlier successes, those of the riverside and other forms of labour seeming to reveal the power of Mr. Brangwyn's needle in the most characteristic and beautiful way.

The Ryder Gallery contained last month a collection of pastels by Mr. A. L. Baldry. Appreciation of the tender sky effects possible in the medium characterise all Mr. Baldry's landscapes, which in some cases are simplified and subordinated to this end. *The Coming Storm—Christchurch, The Oatfield, An Afterglow, The Farm in the Marsh*, perhaps were the most attractive shown here. *A Portrait Sketch* was a very successful and interesting drawing.

Mr. W. Lee Hankey's exhibition at the Leicester Galleries was the third of a series of water-colours. He has a quite extraordinary power over the medium, achieving in it easily an appearance of great finish without the sacrifice of any breadth and vigour. At the same galleries Mr. Terrick Williams also held a most interesting exhibition of water-colours. Working on a smaller scale and in a different manner, Mr. Williams shares some of the knowledge which gives Mr. Lee Hankey such freedom in his execution. In this exhibition he was certainly at his best in such subjects as *A Showery Day, Concarneau*, and especially *The End of a Wet Day, Concarneau*.

The Society of Miniaturists had much good work to show at their exhibition in the Royal Institute galleries. Mr. Joshua Smith's, Mrs. A. Chamberlin's, Miss N. Bourne's, Miss F. Cooper's, Miss R. Carter's miniatures should be referred to as among the chief exhibits. Miss Vere Temple's miniature of T.R.H. Princess Mary (the May Queen) and Princes Albert Edward, Albert, Henry, and George of Wales was very successful, especially in overcoming the difficulties of grouping. Other excellent miniatures were by the President, Mr. A. Praga, Messrs. E. Strellett, A. Chantrey Corbould, Miss M. Willis, V. Bowden, I. Patterson, L. Chadwick and Mme. G. Debillmont-Chardon. Miss

Lilian Rowney's *A Dreamer* should be specially mentioned, as also the miniatures of the Vice-President, Mr. Ernest Lloyd, and Mr. W. Bird's *A Study*, one of the best shown.

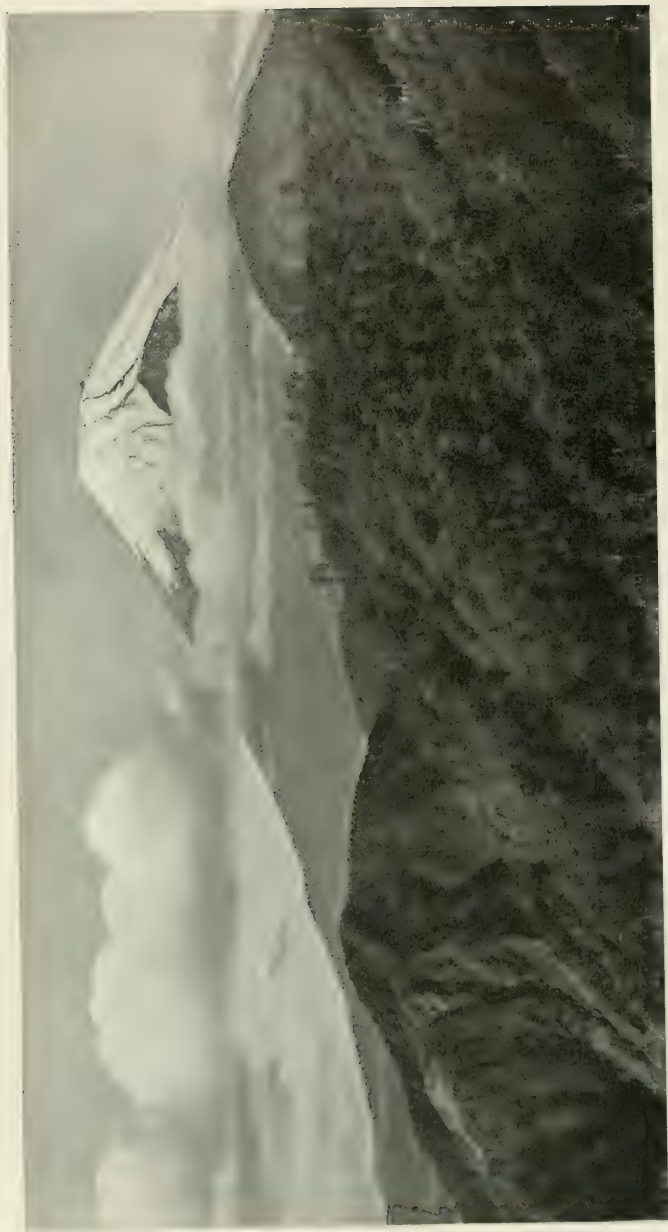
The pulpit illustrated on this page was designed by Mr. Percy Worthington, architect, of Manchester, for presentation by Col. Dixon, Lord of the Manor of Chelford, Cheshire, to the parish church, in connection with a scheme for providing new stalls, choir benches, reredos, altar and panelling. The pulpit is of English oak, and the joinery has been done by Messrs. Coates & Son, while Mr. Miller, of the firm of Earp, Hobbs & Miller, has executed the modelling and carving, under the superintendence of the architect.

Water-colour drawings by the following artists were shown at W. B. Paterson's Gallery in Bond Street—A. van Anrooy, R. Anning Bell, R.W.S., Muirhead Bone, W. L. Bruckman, D. Y. Cameron, A.R.S.A., J. Crawhall, H. Daniel, Francis E. James, F. Mayor, F. Mura, W. Nicholson, J. Paterson, A.R.S.A., A. Rackham, H. S. Teed, and W. Witsen; but some of these were but very slightly represented. Mr. F. E. James had for the nonce abandoned flowers, and here was showing an excellent landscape. Mr. Anning Bell's *Echo* was very pleasing. *The Cathedral, Nantes*, by Mr.



PULPIT AT CHELFORD
CHURCH

DESIGNED BY PERCY
WORTHINGTON, M.A.,
ARCHITECT



"FUJI, THE GREAT SACRED MOUNTAIN"
FROM A COPYRIGHT PHOTOGRAPH BY
H. G. PONTING, F.R.G.S.



"THE TWO TREES" (WATER-COLOUR) BY E. A. TAYLOR

W. L. Bruckman, *Near Montreuil*, by Mr. F. Mayor, *A Study*, by Mr. W. Nicholson, and the bird studies by Mr. J. Crawhall, who also showed a clever caricature called *The Gentleman Farmer*, were perhaps the chief features of the gallery.

We reproduce a photograph of Mount Fuji taken by Mr. H. G. Ponting, F.R.G.S., and included in an interesting exhibition of Eastern subjects recently held at the offices of *The British Journal of Photography*. The admirable manner in which the enlargement was executed by Messrs. Raines & Co., of Ealing, added greatly to the artistic and pictorial interest of the series.

The exhibitions of Mr. H. A. Olivier's portraits of Indian Princes and landscapes at the Grafton Galleries, of Mr. George Marks' landscape at the Dowdeswell Galleries, the work of Mr. F. Le Quesne at the

Fine Art Society, and the drawings by Mr. W. C. Alexander, Miss E. M. Lister and Mr. W. Scott at the Walker Galleries, should also be recorded as interesting events of the past month.

GLASGOW.—The sixth exhibition of the Glasgow Society of Artists recently held at the Warneuke Gallery was in some respects the most interesting of the series. The President, Mr. John Hassall, R.I., added distinction to the year by sending, amongst other examples of his art, a large canvas, *The Beggars are Coming to Town*, which in that subtle characterisation so conspicuous in all his figure studies, must rank as one of the best Hassalls seen in Glasgow. Another feature of the show were two of the finest productions of the late Bessie McNicol, an early and much lamented member. *A Landscape*, by John Q. Pringle, an oil, delicate as a pastel yet brilliant as a mosaic, would have attracted notice in any group of pictures. Amongst the other landscapes there were striking examples by Taylor Brown and W. A. Gibson, artists with a distinct similarity of treatment; interesting studies by Cunningham Hector; portraits by Andrew Law and J. R. Middleton; clever work by the brothers Orr; and characteristic drawings by Agnes Raeburn, Jessie King, and Helen Paxton Brown.



"IN THE VALLEY OF THE WYE"

BY W. A. GIBSON



"SOLWAY SIDE"

BY A. K. BROWN, R.S.A.

A water-colour of some distinction was *The Two Trees*, by E. A. Taylor; it showed a rare colour charm and a feeling of atmospheric intensity. Drawn on fine-grained canvas, prepared by the artist for water-colour, it gave a result quite unattainable on paper, luminous where the other is opaque; but great care must be exercised in the process, for mistakes cannot be rectified so readily. In the picture, the sun, sinking behind the trees, illumines the violet-grey sky, making the tall trees stand out in bold relief against the shining background. It is an interesting experiment, and one with possibilities.

At the Forty-seventh annual Exhibition of the Royal Glasgow Institute of the Fine Arts there may not be a picture around which a world of interest or a storm of criticism gathers, yet there is much to charm and plenty to excite the critical faculty. The loaned works of Reynolds and Raeburn, Romney and El Greco, Matthew and William Maris, make a strong appeal to the artist and collector; while the latest Hornel, an inspired Lorimer, a striking Muirhead, and a

supremely decorative Macaulay Stevenson serve to sustain the character and to emphasise the claims of contemporary Scottish art. Whether it was altogether judicious on the part of the Committee to so far encroach on the all too limited space by hanging so many loaned and modern Dutch pictures, is a matter on which there may be divided opinion; but it must not be forgotten how much the modern Glasgow men owe to the Dutch school of painting, while the influence of the earlier British school may be estimated from the remark of a rising young artist when contemplating one of the Romney's: "Those fellows could paint!"

Solway Side, by A. K. Brown, recently promoted to full membership of the Royal Scottish Academy, is strongly suggestive of the far receding Solway. With finely drawn foreground and great expanse of well-modelled sky, it ably represents the landscapist's art.

At the recent election of three Associates to the Academy, when twenty-two candidates were presented, it was no surprise to find George



"LACE-MAKING IN CEYLON"

BY E. A. HORNEL

Smith one of the honoured trio. From his entry at the Edinburgh Art School on the Mound, his progress has been rapid. His work is widely scattered and greatly appreciated on the Continent; at the last Venice Exhibition his picture, *The Cattle Shelter*, was purchased by the King of Italy; and the Municipality of Venice also acquired two of his works for the National Collection. In fact, in every important Art centre from St. Petersburg to Paris his work is favourably known. *A Peep at the Calves* is the artist's most important contribution to the Institute. It is a strong picture, of fine, rich, subdued colour, excellent in drawing, skilful in light and shade effect, with evidence of extreme faithfulness. The artist is a close observer of animal life and habit; he paints as one who thoroughly knows his subject.

When E. A. Hornel decided to sojourn in Ceylon, those who remembered the effect on his work of a visit to Japan and understood somewhat his analytical method, looked forward with

keen anticipation to the first exhibited Singalese picture. *Lace-Making in Ceylon* comes with all the inimitable charm of this master of decorative art, with new tints, fresh combinations, increased directness, bewildering confused orderliness, cunning distribution of unwonted greens, blues, browns, greys and yellows, so related and inter-related, so held together by a deft arrangement and apportioning of black as to secure a colour harmony such as only a veritable wizard of the palette could bring about. Six busy Singalese maidens, with copper complexions, quaintly pretty dresses, and neatly knotted hair, sit in a leafy environment, earnest in pursuit of a native industry; there is no suggestion of posing, and the setting is a rhythmic colour poem that will linger long with the artistic temperament. It is all inexplicable to a mind short of a Hornel's; not an inch of unoccupied space, every fraction pulsating with interest and charm. Hornel, like Whistler, knows the secret of his art, and if the whole world failed to discover it, he would tell it



"HOAR FROST"

BY GEORGE HOUSTON

notwithstanding. There is a disposition to believe that the artist considers this his crowning achievement; in decorative quality it might be pronounced unsurpassable.

Hoar Frost, the most important contribution by George Houston, is instinct with that open-airness that characterises the work of an artist whose studio is the mountain side, the country lane, the wide upland, and wheresoe'er the search and inspiration of subject lead him. In *Hoar Frost* there is the chill, bare blight of winter in stern reality; there is no going behind Nature with Houston, no Whistlerian theory of Nature's limitations; Houston paints what he sees, what he knows, leaving the imaginary to those with insight less keen; and if the foreground be less definite than some critics would have it, it was a trick of the hoar frost, of which the artist was fully cognisant. But it is not the first time a Houston has suffered by juxtaposition with inharmonious canvases; to place it next to a remarkable Brownlie Docharty, wherein the exuberance of autumnal tints in a charming

woodland scene is presented with a lavish hand, is not the best association for a picture that reveals the dearth of colour left by a winter day.

Taking some of the other notable pictures, mention should be made of *A Dream of Coming Summer*, by R. Macaulay Stevenson, R.S.W., a genuinely decorative treatment of an enchanting theme. At the proper distance, where the lilac patches in foreground lose some of the accentuation, the picture composes into poetic beauty, recalling the charm of Whistler and the delicacy of Melville. The full fruition of Nature's colour-harmony is seen in *The Eve of Midsummer*, by J. H. Lorimer, R.S.A., a fantasy of rare but unequal merit, the masterly treatment of foliage and flower, of architecture and evening sky, being somewhat discounted by the insistent forms of a group of white dancing maidens, a distracting element in a scene suggestive of intense repose. *The Woodman and the Reapers*, by William MacBride, is another of those delightful harmonies of indeterminate colour this artist has led one to



"A PEEP AT THE CALVES"

BY GEORGE SMITH, A.R.S.A.

expect, but, as in the Lorimer, the introduction of the figure contributes little to the appreciation of the picture. *Highlanders*, by Tom Hunt, R.S.W., is persuasively typical of the "Land of the mountain and the flood;" the group of shaggy cattle, the mist enshrouded hill, the marshy foreground, the humid atmosphere are all suggested by a master touch. *Ceres Mill*, by David Muirhead, one of the attractive centres of the middle room, is so atune to the Constable method that first impression groups it with the loaned works. It is a powerful rendering of a Constablesque theme charged with deep subtleties and rare atmospheric feeling, a picture satisfying to a degree. In two works by Frank Spenlove Spenlove, R.I., R.B.A., *The Wharf* and *Vespers*, the fine quality of this artist's work is well maintained.

In the upper galleries there are many striking pictures, but none more so than an extraordinarily vivid one by W. A. Gibson, all ablaze with the stimulating feeling of Poppyland. Artists are not altogether free from incongruity, and here

there is an example of it surely: an undulating field in foreground, carpeted with almost uninterrupted poppy pattern; in the middle distance a rustic fence, some trees stripped by October winds of most of their autumnal foliage, and offering little shelter to the abundant fodder stacked for a winter day; the sky opaque, such as you get on one of those windless days, with heavy atmosphere, at the fall of the year, *In the Valley of the Wye*. Poppies in full bloom in October? You like the scheme, but reject the contradiction, and you turn away to look at something else. But an irresistible attraction draws you again to what you feel to be one of the great pictures of the Exhibition—a picture hung in a corner, mayhap, because as a centre it would have distracted a whole wall space; and when you know that the presentment is one of actuality, no dream of the artist's, no patchwork of summer flowers in a winter setting, the interest in the work is greatly enhanced. The spring has little attraction for Gibson; in the early half of the year he idly reflects on the promised fulness of the days to

come. When the leaf begins to fall, he is out with Nature in her changing moods, and lucky he was to find her so late in the day gaily decked in a gown of glowing red.

Robert Burns, A.R.S.A., delights in giving a picturesque setting to a portrait; in the case of *Mrs. W. E. Townsend* it is a bow-window, water beyond, with ships visible through the cleverly painted glass, the light showing through the drawn blind emphasising the skilfully painted drapery of the sitter—all masterly in the extreme.

In the West Room there are three remarkable portraits by modern individualists: *The Marquis of Tullibardine*, by Sir James Guthrie, P.R.S.A., a portrait to command attention in any collection of pictures, enhanced greatly by the picturesque Highland garb; *Señor Manuel Garcia*, by J. S. Sargent, R.A., a living representation of the great singing-master; and *Lord Newlands*, by Sir George Reid, R.S.A., a characteristic example of the work of the Ex-President of the Royal Scottish Academy.

In the Water Colour section attention is arrested by the portraiture of P. A. Hay, R.S.W.; sketches of Holland by Emily M. Paterson, R.S.W.; delightful bits of rural England by Alex. McBride, R.I.; powerful storm effects by T. Marjoribanks Hay, R.S.W.; clever figure studies by H. C. Preston Macgoun, R.S.W.; gem-like colour harmonies by Hans Hanson, R.S.W.; spontaneously sparkling drawings by R. M. G. Coventry, A.R.S.A.; and well drawn and powerfully coloured sketches by John Hassall, R.I. Amongst the Sculpture exhibits, two garden pieces by Albert H. Hodge attract notice, an artist at present executing an important commission on the new buildings of the Clyde Navigation Trust.

J. T.

PARIS.—The recent exhibition of the Société Nouvelle de Peintres et Sculpteurs was perhaps more important than any it has hitherto held. The President, M. Auguste Rodin, was represented by two masterly works—a portrait bust in marble of Mr. Pulitzer, and a bronze group, *Le Sculpteur et sa Muse*. Beautiful in itself from its consummate conception and execution, magnificent in its abundance of energy, yet possessing a quite subtle refinement, this portrait with its dignified *allure* deeply stirs the emotions when one beholds beneath the arched brows the shadow of blindness and the reflection of a mind whose absorption is the greater through being concentrated upon itself in silence and solitude. The other work, though lacking the serenity of the bust, is, if anything, even richer in its emotional qualities. A sculptor is here presented to us seated, the elbow resting on his knee and the hand supporting the bent head, his face wearing an expression of sadness or even



"MA MAISON"

BY H. LE SIDANER



"UN SOIR"

BY ALBERT BESNARD

anguish, betraying a state of great mental tension—a longing for emancipation. The female figure is symbolical of youth, of inspiration—it is Iris the messenger of the gods, who seems to be guarding something imponderable, something celestial. The dim lighting of this group enhances its tragic and sublime aspect.

M. Lucien Simon contributed an important work in *Les Ramasseuses de Pommes de Terre*, a painting which in its breadth of handling is extraordinarily brilliant and vigorous. How boldly those bright red ribbons show up against the blue blouses of the peasant women and the greyish yellow of the earth! The works sent by M. René Ménard and M. Charles Cottet were, as always, very noteworthy. The former, in addition to a series of delightful studies of Mont Cervin in the Alps, was represented by a nude in half-light, quite Virgilian in its calm repose. In M. Cottet's *Vieille Femme à l'Île de Seine*, the wrinkled and deeply furrowed face of the aged woman, with its impress of sorrow, seems to symbolize a succession of generations whose toil

has been by the sea, and yet it wears an aspect or placid calm which is quite impressive. The woman holds in her hand a prayer book, and tranquil hopefulness has transformed the expression of her countenance. M. Cottet also showed a couple of marine studies, very fine in colour, especially the one called *Soleil couchant sur les Flots*.

M. Le Sidaner claims our particular notice. He is a poet as well as a painter. I preferred his *Maison au Crépuscule* on account of its admirable atmospheric qualities. It is a revelation of domestic life, this group seated around the lamp, whose light shines through the half-closed blinds. In respect of tone, just observation of colour, and the transparency of its shadows, it is unimpeachable. And scarcely less admirable were his other four pictures.

That seductive magician among painters, M. Albert Besnard, exhibited a *Soir*, an enchanting decorative composition; and M. Lobre, another artist of magic gifts, reveals to us the mystic *flamboiment* of the stained-glass windows of Chartres Cathedral, incomparable in the richness and gran-

deur of their effects. The same tenderness and the same devotion which give so much value to M. Lobre's church interiors are also observable in his *Château de Versailles*. How sincere, for instance, is the modelling of this console of carved wood ; one cannot help feeling that his subtle vision has scrutinised this console for effects of light and shade as closely as a portrait-painter studies the features of his sitter.

M. La Gandara exhibited a large-sized portrait of very compact *facture*, restrained in colour, the whole marked by much refinement and sparkling in appearance. Charming also were two studies shown by him, in one of which could be recognised the profile of Mme. d'Annunzio. M. Jacques Blanche's contributions, more in number than those of any other single exhibitor, were of much interest. One of them in particular attracted my notice—an interior, pleasant in its colour-scheme, with the figure of a young lady dressed in yellow silk, a subject in the style of Alfred Stevens. Other interiors by him showed very careful work, and some flower-studies, albeit a trifle dry, nevertheless revealed some fine qualities. Considered in their entirety, the works shown by this artist were characterised by distinction ; there was nothing commonplace about them, and nothing in them was the outcome of chance.

Of the works shown by M. Gaston La Touche on this occasion, *L'Amour Captif* presents to us a fair and beautiful young woman who has made prisoner of a little nude Cupid, at whose wings a mischievous monkey is tugging. A ribbon of a delightful blue intermingles with the fair tresses of the girl, whose graceful neck, bent towards the Cupid, is a vision of youthful grace ; and a bewitching harmony of tones is achieved in the grey-white of her robe, the flesh-tint of her body, the reflections of the gilt console, the picture-frames, and wainscoting. The same artist's *La Belle au Bois dormant* is a harmony in rosy tints which a vigorous accent removes from the commonplace. In *La Paresse*, another of La Touche's contributions, he shows, reclining on lounges at the foot of a marble statue, three girls in

low-neck dresses, forming a very graceful group.

The studies and paintings executed by M. Dauchez at Penmarch are both perspicacious and luminous, and though one regrets to find a certain lack of savour, this slight defect is always compensated by fine qualities of composition and sincerity. I admired greatly M. Henri Duhem's *Retour du Berger*, *Nuit Claire*, and his *Canal en Flandre*. M. Henri Martin is the painter of the sun. At his native Toulouse they proclaim him a "*fils du soleil*," and his canvases seem to be veritably impregnated with sunlight. Of the works exhibited by him on this occasion I preferred, perhaps, his two studies called *L'Église de Village*, one an evening and the other a morning effect ; but *Le Pont à la*



L'ÉGLISE DE VILLAGE

BY HENRI MARTIN



"RAMASSEUSES DE POMMES DE TERRE"

BY LUCIEN SIMON

Bastide is a very fine achievement. And how full of life and emotion, too, are his Breton studies!

Among the sculptors, M. Lucien Schnegg exhibited a *Baiser*, in addition to a small bronze and a nude *Aphrodite*. Prince Paul Troubetzkoy contributed a *Mère et Enfant* in marble, exquisite in sentiment, a *Chien lévrier*, remarkable for its sense of movement and its supple elegance of shape. But his *Jeune Fille et Chien* was his most complete work, because it revealed to us at a glance the two chief aspects of the sculptor's gifts, that of a portraitist who endows all his figures with a human accent, and that of a remarkable *animalier* who loves to find a place in art for our inferior brethren.

A. S.

A very interesting retrospective exhibition of works by women painters organised by Mme. Besnard, wife of the distinguished painter, was lately held at the Lyceum, the new "Cercle" for women engaged in literature and art, which has been established here under the presidency of the Duchesse d'Uzès. For the majority of those who visited it, this exhibition was a veritable reve-

lation, and it was the first occasion on which an experiment of this kind had ever been made. It was useful in demonstrating one thing, viz., that in the eighteenth century there were a certain number of women painters of very great gifts—women whose achievements as artists should ensure them a place by the side of the most celebrated artists of that century. To the fame of Mme. Vigée-Lebrun and of Angelica Kauffmann there is, of course, nothing to add, but both were well represented; and Rosalba Carriera, too, has always been a celebrated name. Several others also were very interesting. I admired the work of Marguerite Gérard, who, as we know, was closely associated with Fragonard, whose portrait figured in the exhibition. Mdle. Labille-Guiard was represented by some excellent portraits, amongst which was that of *Victoire de Maurepas*, *Marquise de Coutances*; and Mme. Vallayer-Coster, pupil of Chardin, by two good still-life studies. Mme. Constance Mayer is better known by her name and romantic life than by her works, which have often been mistaken for those of other painters of the same period. Her capital double portrait belonging to M. Brame, one of the best things in the exhibition,



"TAUREAUX BUVANTS AUX BORDS DU TAGE"

BY H.M. THE LATE KING CARLOS OF PORTUGAL

(By special permission of Her Majesty Queen Amélie of Portugal)

was at first attributed to David and later on to Boilly. It was M. Bouchot, the lamented Keeper of the Cabinet des Estampes, who discovered that this work figured in the Salon of 1801, and that the two persons depicted are Mdle. Mayer herself and her father.

His Majesty the late King of Portugal was, as is well known, an artist of genuine talent, and in spite of the many burdens which his high office carried with it, he was able to devote a large part of his life to the pursuit of art. He was before all a devotee of the water-colour medium, and as such exhibited quite recently at the Exposition des Aquarellistes here. He was moreover a frequent exhibitor at the Salon, and on one occasion gained a well-deserved medal. His gifts were highly esteemed in Paris, where the Portuguese Minister, Comte de Souza-Roza, possesses various works by His Majesty, among them a charming pastel, a view of *Cintra*, which reminds one somewhat of Troyon. Of the two works here reproduced by permission graciously accorded to this magazine by Her Majesty Queen Amélie, one, *Un Chef Maure*, is a drawing of large dimensions, while the other is a typical Portuguese landscape.

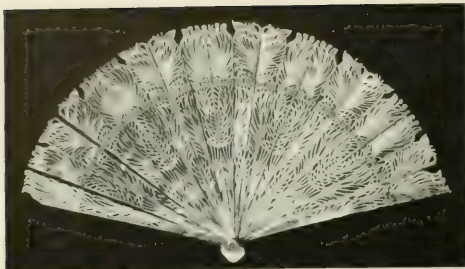
H. F.

MUNICH. — Somewhat sensational accounts have appeared in the newspapers both of Germany and other countries, concerning a prosecution arising out of an alleged wholesale fabrication of spurious "masterpieces," ancient and modern. According to these accounts Munich and Paris have been the headquarters of a gang of men engaged in this nefarious business, who are said to have found a market for their forgeries principally in England and America. It was even reported that several well-known and respected art dealers of Munich, and also some Munich artists were among the suspects. A very different light, however, is thrown upon the case by a statement issued by Prof. von Petersen, Baron Habermann, Prof. Baer, representing the chief art societies of Munich, and Herren Heinemann, Riegner, Wimmer & Co. and Fleischmann, on behalf of the dealers, and based on official information, from which it appears that in all respects the statements made in the press greatly exaggerated the facts. Two dealers were arrested on suspicion of trafficking in forged pictures, and another person was suspected of being concerned in the actual forgeries, but none of these have any professional connection with art.



*(By special permission of Her Majesty
Queen Amélie of Portugal)*

"UN CHEF MAURE." BY H.M. THE
LATE KING CARLOS OF PORTUGAL



FAN

DESIGNED BY GEORGES BASTARD

BRÜNN, Moravia—A short time ago Dr. Julius Leisching, Director of the Erzherzog Rainer Museum, in this city arranged a "Wander-Ausstellung" or migratory exhibition, of modern toys, and more recently he has followed this up with an interesting exhibition of modern arts and crafts, which was held in the Archducal Museum itself. The chief interest in this lay in the exhibits of the French contributors, and of these some vases by M. and Mme. Felix Marsoul were especially noteworthy, for they have been successful in producing a blue glaze similar to that which is found on the old Egyptian pottery. Their success is thoroughly deserved, for they have devoted themselves with unwearied patience to their work. Georges Bastard contributed some beautiful objects made of mother-of-pearl and some in which this is used in conjunction with horn. His fans are singularly delicate and refined in design and workmanship. He also showed some combs of pleasing design; and those by Henri Hamm were also remarkable for their effects of colour and design. Some excellent silver clasps were exhibited by Annie Hystak, a native of Brünn, who now resides in Paris.

tributed to the exhibition calls for brief notice. Two of them are already known to the readers of *THE STUDIO*. Dusan Jurkovic exhibited mahogany dining-room furniture, electric pendants, and other objects. Some of his designs were very beautiful, and showed much thought and knowledge gained from real study of the old art of his country. Emil Pirchan is a native of Brünn and studied in Vienna under Professor Wagner. His work shows constructive power, and the furniture he has designed is harmonious, practical and serviceable. The third

architect, G. Czermak, is also a native of Brünn. Some hammered copper vases which he contributed

were admirable in design, while his "interiors," a girl's bedroom and studio, show sympathy with the modern movement in design and workmanship. The exhibition as a whole was eminently satisfactory, and reflected much credit on Dr. Leisching.

A. S. L.

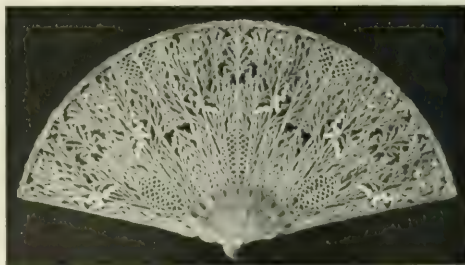


VASE

BY FELIX MARSOUL

STOCKHOLM.—Wandering along the Halland coast—a typical Swedish landscape, with its rocks and boulders, slopes and crevices, oak and fir, barrenness and luxurious vegetation, embraced by the wide eternal sea, studded

with islands—the wayfarer will suddenly wonder and think he sees a vision, for Tjolöholm Castle



FAN

DESIGNED BY GEORGES BASTARD

The work of three architects who con-



YOUNG LADY'S BEDROOM

DESIGNED BY G. CZERMAK

(See *Brünn Studio-Talk*)

bursts upon him as a revelation as an Aladdin's palace conjured forth by the magic power of the old proverbial lamp. He almost expects to see it vanish as quickly as it appeared, but he need have no apprehensions. If Tjolöholm is a dream, it is a dream in granite, and it owes its existence not to some ancient witchcraft, but to the love of the beautiful and the necessary wealth of two people (James Frederick Dickson, Master of the Horse to the King of Sweden, and his wife, Blanche Dickson, of the "Gothenburg Dicksons"), and the skill of a most able architect, L. I. Wahlman.

Although the environment of Tjolöholm is so entirely Swedish, and possessed of all that peculiar beauty in which Sweden abounds, the castle itself has nothing in common either with the stern imposing castles—at the same time fortress and palace—of Gustavus Vasa and his sons, or with the red-brick Gothic seats in Scania built by the Danes, or with the many

palaces in the neighbourhood of Stockholm from the Tessin period. M. Wahlman has introduced a new type in Swedish architecture, to which some English or Scotch castle, with its more rambling and incidental frontage, has no doubt inspired him, but which he has handled and partly transformed with unusual ingenuity, attaining results singularly happy and harmonious, and adapting it to the pronounced personal tastes of the owner.

Tjolöholm is built of red granite, with copper roofing, and our illustrations

not only show its architectural aspect and the charm of its situation, but how the architect has succeeded in welding it into the landscape, wedding nature and art by means of terraces and gardens and many subtle devices. The manner in which this has been compassed betrays an artistic sense and instinct but too rarely met with, and yet most essential for the attainment of the coveted end.



TJOLÖHOLM CASTLE: MAIN FRONT TO THE SEA

L. I. WAHLMAN, ARCHITECT



TJÖLÖHOLM CASTLE

L. I. WAHLMAN, ARCHITECT

The castle contains several large and handsome rooms, in each of which an individual style has been allowed to prevail, although it has always been made subservient to what may be called the leading *motif* of Tjolöholm: making a thing beautiful without forgetting its practical purpose. The great hall is in late Gothic, relieved by rich and excellent carving, and beautified by a large decorative painting, *The Queen of Sheba*, by the eminent Swedish artist, Professor Julius Cronberg. The placing of the windows and the structure of the grand staircase are calculated to underline the character of the hall, which opens into the dining-room, of which an illustration is given, an ideal banqueting hall, large and festive with its oak panelling, its elaborate white stucco ceiling and two broad, high win-

dows. On the ground floor are, further, the billiard-room, the smoke-room, in Moorish style, and other apartments, whilst the drawing-room, in Chippendale, the adjoining library, in a dignified



TJÖLÖHOLM CASTLE: VIEW FROM DRAWING-ROOM WINDOW

L. I. WAHLMAN, ARCHITECT



A BEDROOM IN TJOLÖHOLM CASTLE

L. I. WAHLMAN, ARCHITECT

Tjolöholm is complete in every respect; the lodges and the gardeners' cottages, and a number of other auxiliary buildings, all having been designed with the utmost care and skill. Of special beauty is the mausoleum, a classic structure of white marble with a pillared rotunda, overlooking the sea. Here rest the ashes of Tjolöholm's first master, who with his wife was not allowed long to enjoy their beautiful home, which was built during the years 1897—1904. G. B.

(An illustration of the dining-room at Tjolöholm Castle appears on the next page.)

Queen Anne, and the boudoir, on the opposite side of the landing, are on the first floor. Here, too, are a number of bedrooms, some furnished in modern English style, and one, the state bed-chamber, such as it behoves every real Swedish castle to possess, is in a sumptuous Henry VIII. style, with an elaborately carved four-poster.

MOSCOW.—This year's exhibition of the "Soyouz" was a great success, although some of the most important members of the Society were not represented at all—B. Somoff and Malyavine, for instance—while others, as K. Korovine, A. Vasnetzoff, Igor Grabar, and Yuon, each represented by numerous exhibits,



WOODEN COTTAGES FOR WORKMEN AT TJOLÖHOLM

L. I. WAHLMAN, ARCHITECT



DINING-ROOM OF TJOLÖHOLM CASTLE

(See *Stockholm Studio-Talk*)

L. I. WAHLMAN, ARCHITECT

failed to reach their customary high standard of art. The greatest interest of the exhibition perhaps centred in V. Séroff, who has not been so well represented for a long time. One may possibly find in the pose of his fine portrait of a lady some trace of artificiality; but ample compensation for any defect of this kind is afforded by the splendid painting of the dressing-room which he has used as a background and by the aristocratic grey-black tone of the work as a whole. In his historic *genre* picture, *Peter the Great*, which has elicited an almost excessive chorus of admiration from Russian critics, the gigantic element in the monarch's presence is rendered with much feeling, but not without a trace of humour; and in particular the landscape, in which he has fittingly represented the newly-founded northern capital of the empire, is exceptionally well treated.

In the historic paintings of Alexandre Benois, on the other hand, the purely historic element is subordinated to the stylistic, which finds such

masterly expression in this artist's works. Alike in his scenes from Versailles at the epoch of its glory, and in his designs for the ballet *Le Pavillon d'Armide*, the talent that asserts itself is at once vigorous, refined and tasteful, albeit somewhat lacking in warmth. Akin in point of style, the works of his colleague, E. Lanceray, usually pulsate with more warmth; but on this occasion unfortunately this genial painter was only represented by one small work, a hunting scene, in the costume of the eighteenth century.

Of the other members of the group belonging to St. Petersburg, Bakst and Kustodieff had nothing of particular interest to show. Dobužinski's town scenes appeared somewhat drier than on past occasions, and only his *Man in Spectacles*, a quite original bit of work, made a real impression. Golovine, on the other hand, is more and more making his way to the front rank. Full of "*stimmung*" and original in method of treatment was his landscape with birch trees. His designs

Studio-Talk

for theatre decorations to suit an Ibsen drama prove him to be possessed of the decorative sense and skill in high degree, while his portrait of the painter Roehrich and a striking study of a Spanish woman show him to be a capital draughtsman.

A very promising appearance at this exhibition was made by a young sculptor named Stelletzki, represented by some realistic statuettes sparkling with life, and by a *surtout de table* and a large chimney-piece, for the decoration of which primitive Slavonic motives have been employed. Mention should also be made here of a gifted novice, Brodsky, who sent a Northern landscape, and of the contributions of Anisfeld.

Of the older generation of Muscovite artists, the landscapists, as already mentioned, did not make a very happy show this year. But outside their ranks, work of interest was seen in a village subject by Maliutin, rather too much of a monochrome, but very characteristic in composition. A costume study in colours by this artist made one regret that he is now devoting himself more to applied art than to painting. L. Pasternak, whose homely draughtsmanship always suffers from the proximity

of large pictures, exhibited a large number of drawings and sketches, among which were some delightful examples. Vroubel, whose condition, I regret to say, gives no promise of improvement, was represented by some capital little things of an earlier date.

Of the younger men I should like to name a very beautiful decorative panel by Bogayevski, who seems to have entirely freed himself from his earlier and rather disquieting manner; a pleasing canvas by Krymoff, who pursues a kindred path in respect of style; and the pictures, rich in colour, of Tarkhoff, who now works permanently in Paris. Petrovitcheff and Tourzanski are the devotees of the *paysage intime*, in which the former especially achieves some very fine and quite individual effects. Well deserved too was the success which fell to the picturesque interiors of Srdine, who has made marked progress in technique without losing any of his poetic charm.

The artistic output of the modernistic group known as the "Blue Rose," from the exhibition held last year under this pretentious title, was unimportant. With the exquisite colour harmonies



DRAWING

BY L. PASTERNAK



"LE ROI"

BY ALEXANDRE BENOIS

of P. Kousnetzoff and Soudeikine one is familiar, while their mannerisms of composition and disregard of form become more and more conspicuous. N. Miliotti's artistic culture and predilection for colour could be seen to best advantage in his *Portrait of a Lady* and a *Fête galante*. It is a pity this artist has fallen into such a sketchy manner in his work and shows so little ardour in it. Of this group Sapounoff made the best impression with some beautiful flower pieces. P. E.

VIENNA. — Alfred Offner, who lately exhibited a collection of his paintings at the Miethke Gallery, is a native of Bukovina, who, after studying under Prof. Delug at the Imperial Academy, Vienna, and later under Prof. Herterich, in Munich, returned to his native land to work out in stillness and away from the world those colour problems and light effects in which he

is so deeply interested. Among the works exhibited, a picture of a physician in his consulting room was extremely interesting, not only for the colour effects, which are admirable, but also for its expressive characterisation and composition. His portrait study of a young man with a mandoline shows breadth and dignity; it is full of life and energy, and the tones are rich and harmonious.

Miss Violet B. Wenner is a young English artist who held a successful exhibition of her work at Pisco's Art Gallery here some little time ago. She

was born at Manchester, and received her early training at the Art Schools in her native city, where she showed much talent. She is also a harpist of no mean order, and her musical talent brought her



PORTRAIT OF MADAME H.

BY V. SÉROFF



"THE COUNTRY FAIR"
(See Moscow Studio-Talk)

BY S. MALIUTIN

under the influence of Richter, who was charmed with her playing; but the desire to paint was stronger than the desire to play. When she told the famous conductor what her feelings were he advised her to come to Vienna, giving her a letter to Prof. Angeli, who, satisfied with the work she showed him, accepted her as a pupil. It is satisfactory to record that Miss Wenner has realized his expectations; and, although only twenty-two, she has been successful in convincing others of her capabilities as a portrait painter. She has already received some important commissions, one of them being for portraits of the Duchess of Teck and her children. A. S. L.

by the grey of rocky coasts.

The Munich group known as *Die Scholle* (The Soil) has been exhibiting in a body at the Gurlitt Salon, whilst their strongest member, Professor Fritz Erler, held a comprehensive personal exhibition in the Künstlerhaus. The principal signification of these visitors for Berlin painters lies in their directness, simplicity and sureness of brushwork. They all

BERLIN.—The Habermann Exhibition in the Schulte Salon offered real pictorial enjoyments. A strong and yet most refined colourism reminded one, in its depth and luminousness, of Neapolitan and Spanish old masters. He has a particular eye for the life of the moving line, and this charm works upon him so intensely that he overlooks facial ugliness for the sake of keenly-cut features and elastic hips. The feeling for movement can carry Habermann into exaggerations bordering on caricature; but naturalism clad in the choice taste of dandyism remains his general art-character. Robert Weise, from Stuttgart, loves nature so much that there must always be something of it in his pictures. He either paints real landscape or portraits in this frame. We always feel the magnetism of the



PORTRAIT STUDY

BY ALFRED OFFNER



PORTRAIT

BY VIOLET B. WENNER

(See Vienna Studio-Talk)

practise the method of the square stroke, and the mosaic of their paint-dots looks broad and solid. At the same time they are all close students of light, and know how to penetrate their rather compact stroke structures with its subtle values. When such a fusing is successfully achieved our eyes enjoy treats of fresh and delicate colouring, especially in the *genre* pictures and portraits of Leo Putz and Adolf Münzer. Whilst here is a good lesson of craftsmanship given to painters, we cannot help missing æsthetic pleasures. Cleverness often becomes somewhat unsympathetic if the painting as a whole savours of the poster, or of the somewhat noisy illustrations with which public attention is attracted to-day.

The Fritz Erler show, in the Künstlerhaus, deservedly met with general attention. We were able to judge by personal inspection of the four big coloured cartoons, the cycle of the much-discussed monumental wall-paintings in the Wiesbaden Kurhaus, against which the Emperor has so sharply spoken. The absence of an architectural frame, which, we are told, is most disadvantageous to the frescoes in Wiesbaden, contributed

certainly to their better effect in Berlin. The four allegories of the Seasons in their northern-oriental character strike one at the first sight as inspirations of a really original imagination. A mixture of grandeur and whimsical grace, of physical, almost barbarous power, and of a kind of music-hall wantonness speaks from gigantic figures, which stand out more strikingly by contrasts of movement and repose, of angular and rounded forms. The colour-scale is very limited, but of peculiar fascination through its oft-repeated juxtapositions of black and orange, pink and lilac, green and grey. These seem more the outcome of calculation than inspiration, and remind us of the practices of the poster artists. Erler's works are certainly interesting experiments and they carry the impressions of great art with them.

J. J.

ART SCHOOL NOTES.

LONDON.—Westminster School of Art has been responsible for the training of many men who have risen to eminence, and there are few of these who do not cherish

pleasant recollections of the old life room at the Royal Architectural Museum. It was a dingy place with a general atmosphere of disrepair, but excellent work was done in that untidy and not over-convenient studio under the direction of Mr. Fred. Brown, who had raised Westminster to a high place among London art schools when he left it to undertake the duties of Slade Professor at University College. The reputation of the school was so much identified with the name of Professor Brown that there seemed a chance of its losing caste with his departure to Gower Street. But Westminster was fortunate in acquiring as his successor an accomplished painter who has the rare quality of being able to impart his knowledge to others, and in the hands of Mr. Mouat Loudan the prestige of Westminster has remained unimpaired. After the departure of Professor Brown the school remained in its old quarters until the acquisition of the Museum by the Architectural Association made a removal compulsory. The school was then adopted by the London County Council, who provided temporary accommodation for the classes pending the erection of the Westminster Technical Institute in Vincent Square.

Art School Notes

This fine building has now been completed, and the two upper floors are devoted to the class-rooms and studios of the new Westminster School of Art, which was inaugurated recently by a three days' exhibition of the work of the students, executed in the preceding year. The exhibition included a selection of drawings and paintings by members of the Westminster Sketch Club, and some specially invited work by three old students, Mr. S. Bagot de la Bere, R.I., Mr. A. Carruthers Gould, R.B.A., and Mr. Murray Urquhart. Figure and decorative design, landscape, and black-and-white were all represented, and some of the work showed considerable promise, notably the illustrations to fairy tales by B. S. Pedder and M. W. Patterson, the vigorously handled landscape by Mrs. Carpmael, and the sketches made in Cornwall and Sussex by Miss Uellina W. A. Parkes, which, though slight, were excellent of their kind. Of the school work shown, the best examples were of painting and modelling from the life. Some of this was very good, but the collection did not fairly represent the full power of the school, as in the temporary studios the accommodation for the men's life classes was unfortunately limited. In the new building there are no drawbacks of this kind. The studios are spacious and beautifully lighted, and the methods of warming and ventilation all that can be desired, and with every advantage of position and construction there should be a great future before the new Westminster School of Art under Mr. Mouat Loudan. The new school differs from the others controlled by the London County Council, in that its principal object is the study of the fine arts.

For the student of the applied arts and the young craftsman, the London County Council has built a great school in Southampton Row. This school, designed by Mr. W. E. Riley, the Council's architect, will accommodate six or eight hundred pupils, and it will afford ample scope for practical instruction in all those branches of the application of art to industries that hitherto have been studied in Regent Street under cramped and restricted conditions. The Central School of Arts and Crafts will be removed in the summer from Regent Street to the new quarters in Southampton Row, where the classes will be opened late in September. In Southampton Row the interests of the professional student will of course be the primary consideration, but the amateur will not be wholly excluded. He is in fact almost indispensable to the art school with day classes.

Public interest is developing steadily in the forthcoming Art Congress at South Kensington, the object of which was explained in these notes last month. Newfoundland has now fallen in line with the other Colonies and has voted a thousand dollars towards the expenses of the International Exhibition of Students' Work that is to be opened in the third week in July. In all parts of the country preparatory art school exhibitions are being held with the view of selecting the most representative works for the great show at Kensington, where the British contributions will be tested by comparison with those of America and the Continent. The Austro-Hungarian Government has undertaken to bear all the charges of its section, but in England, where there are no official funds available, financial help is badly needed. Mr. Pierpont Morgan has generously given £500 towards the £5,000 required, and the Royal Academy has contributed £100.

Nearly 150 paintings and drawings were included in the recent exhibition at the Bushey School of Portraiture, which is directed by Mr. Marmaduke Flower, who formerly assisted Sir Hubert Herkomer in the well-known school founded by that artist. The contributions by the pupils of the Bushey School of Portraiture included book illustrations by H. & Ida Streeter; oil paintings by H. Hudson, A. Corbett, B. Lagerberg, E. Ashton, S. Maude, F. Woodside, and T. Laidman; and miniatures by T. Butchart, T. Ward, I. F. Laidman, E. A. Laidman, and T. Wick. Among the water colours and drawings in black-and-white were studies by C. L. Yates, E. Laws, D. Ward, A. Boulthby, E. Dust, M. O'Brien, E. Ward, F. Hammond, T. Carr, A. Frere, E. Leverkus, E. Hunt, A. Brooks, C. M. Beale, S. Woodside, G. and F. G. Cameron, S. Newman, and I. F. Laidman. At the Bushey School of Portraiture the practice is followed of putting the brush from the first into the hands of the students, who are taught to draw and paint at the same time. Every encouragement is given to attempts at picture making out of school hours, and of those who intend to adopt portraiture the more advanced are selected periodically to paint a half-length portrait, during the progress of which they are closely watched and carefully instructed. The landscape painting class in connection with the Bushey School of Portraiture will be held this year at Llangollen in July, August, and September.

At the spring meeting and exhibition of the Lambeth Art Club some good work was shown by

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the competitors for the prizes offered by the Head Master, Mr. T. McKeggie, and awarded by Mr. Cecil J. Hobson, R.I. The Lambeth Art Club was founded for the purpose of encouraging students, by exhibitions and other means, to carry out original and unassisted work, and all pupils, past and present, of the Lambeth Art School are eligible for membership. Seven prizes for original work were offered at the spring exhibition. It is to the credit of the women students that six of the prizes fell to their share, although the six did not include the special prize for the best work in the room, which was carried off by Mr. James H. Swan, for a capital little grey-toned landscape in oil. The prize for a portrait treated pictorially, that is to say not as a mere school study, was deservedly given to Miss Lucy Millett, whose low-toned painting of a girl, executed by artificial light, suggested the inspiration of Rossetti. Miss Sybil Tawse, who has an excellent idea of design, and no small skill in drawing, won the prize for figure composition, *The Bride*, and another for design in black-and-white with a graceful sketch in line of a fairy figure amid surroundings of butterflies and floral forms. Another good design, obviously influenced by the art of Japan, was that by Mr. Leonard Brightwell, of fish swimming through slender, curving water-weeds. Miss Dora Whittingham's study of the interior of a barn was too black in tone, but it was nevertheless one of the best pieces of painting in the exhibition; and worthy, too, of special praise was the pastel by Miss May Furniss, of a girl reflected in a mirror. The first prize in landscape was taken by Miss Evelyn Herbert, for a picture of a stretch of ploughed land bordered by leafless trees, under a March sky; and other creditable landscapes were a study in oil, by Miss Isabel Barnes, the garden picture by Miss Mary Dew, and the works shown by Miss Mary Simpson and Miss Barber. The sketches and studies in the exhibition by Miss E. K. Burgess, Miss J. Everidge, Miss Mary Seaton, Miss Farquhar, Miss Katie Blackmore, Miss Morgan, and Miss Dorette Roche also deserve mention.

Last month a capital exhibition of pictures drew many visitors to the South Western Polytechnic, Chelsea. The exhibition, arranged by the head of the art school, Mr. E. Borough Johnson, R.I., contained nearly forty pictures and drawings, including work by Mr. George Clausen, R.A., the late William Estall, Mr. A. S. Hartrick and Mr. James Pryde, among others. Mr. Borough Johnson was himself represented in the exhibition by a Dutch pastoral,

The Home Journey, in which realism and decorative arrangement were happily combined, and there were contributions also from the assistant master, Mr. Arthur Stewart, R.B.A., and the modelling master, Mr. C. L. Hartwell. A water-colour landscape by Mr. Kunzo Minami, a young Japanese artist who admires the European schools of painters and is now studying in the life classes under Mr. Borough Johnson, was entirely European in treatment and showed no traces of Japanese influence. A high standard is maintained in the life classes at the South Western Polytechnic, which are attended for practice by some of the younger Chelsea artists, and an interesting special feature is the lithographic class in which the students draw directly from the life on to the stone. The architectural school has one of the finest collections in London of drawings and photographs suitable for its special purposes.

At the Borough Polytechnic Institute the arts and crafts department has lately been in a state of transition, and therefore the results of its work were not seen to the best advantage in the exhibition held last month. Mr. R. B. Poynder, A.R.C.A., has now been placed in charge of the department, and the application of art to industries is likely to be developed in several new directions at the Institute. There are many opportunities for doing this in a large technical school, and some of them have already been grasped, as for example in the bookbinding classes, and in the training class for embroiderers, which is conducted by Miss I. M. Dight. In the embroidery class, from which some of the great West End dress-makers draw their assistants, every pattern is first designed and drawn by the particular girl who afterwards executes it with the needle. At the Borough Polytechnic art asserts itself even in the bakery classes, where the confectioners are instructed in modelling and geometrical drawing, and taught something of harmony and the right combination of colours. W. T. W.

BIRMINGHAM.—At the Municipal School of Art in Margaret Street, during the past session, a series of lectures was given on the artistic crafts, the subjects dealt with embracing stained glass, furniture and domestic architecture, lettering, needlework and embroidery, the methods employed in painting and jewellery, each subject being taken by an expert in the particular craft. The lectures were all free, and so encouraging have been the results as shown by the attendance that the Headmaster,

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Mr. Catterson Smith, looks forward to seeing them a permanent feature of the sessional programme. He is convinced, and most people will share his conviction, that lectures of this kind ought to bring about an improvement in taste and judgment, and with him we should like to see them part of the regular curriculum at all secondary schools.



HAND-LOOM WORKERS AT ST. CROSS, HASLEMERE

HASLEMERE.—
The revival of
handicraft at
Haslemere,

and especially the introduction there of the hand-loom, owes its inspiration principally to that unique personality, Mr. Godfrey Blount. At his house, St. Cross, a dozen or so of village girls are taught to weave at the hand-loom. Peasant tapestry (appliqué), hand-woven pile carpets and tapestry carpets are worked by well-trained hands here. These are sold either at the shop of the Peasant Arts Society in the High Street, Haslemere, or at the London Dépôt of this Society, which was founded by Mr. Blount in 1896 at 83, New Cavendish Street, W. Mr. Godfrey Blount is largely responsible for the exquisite designs, though

Mrs. Blount often suggests the harmonies in colour, and besides teaching the girls, herself weaves at the hand looms. The great difficulty at Haslemere has been that of trying to wed cheapness to beauty, and the sacrilegious nail in furniture making has been an innovation of quite recent years. The Spinning Wheel, as shown in the photograph, is not often used.

The Haslemere Weaving Industry was founded in 1894 by Mr. and Mrs. Joseph King, and is really a branch of the Peasant Arts Society. Miss Jones manages this Industry, and many ladies who have desired to set up hand-loom of their own and weave on their own account have been pupils under Miss Jones. One large fly-shuttle is used here besides the ordinary hand-loom, and from the flax obtained from Ireland the girls weave cotton for the making of frocks, pinafores, towels, etc. This is altogether a larger workshop than the one at St. Cross, and is certainly one of the most artistic buildings in Haslemere.

I suppose that the most delicate and finished work in weaving at Haslemere is done at the St. Edmunds-



WEAVING-ROOM OF HASLEMERE WEAVING INDUSTRY



NEW BUILDING AT LETCHWORTH FOR THE ST. EDMUNDSBURY WEAVING WORKS
BARRY PARKER AND RAYMOND UNWIN, ARCHITECTS

bury Silk Weaving Works of Mr. Edmund Hunter, who is largely assisted by his wife. "Nero" was robed in a cloth of gold by Mr. Hunter, and several of the altar frontals of our cathedrals have been designed and executed here. Mr. Hunter uses the St. Jacquard hand-loom. He finds his present building inadequate for the growing demand for hand-woven silk, and is having new works built for him at Letchworth, by Messrs. Barry Parker and Raymond Unwin, a sketch of which is here given.

F. E. GREEN.

NEWLYN.—Under the editorship of Mrs. Stanhope Forbes, the art students at the Meadow and Gwas Studios here have produced the first number of a periodical which has been started for the purpose of encouraging them to do original work, and they are to be heartily congratulated on the generally satisfactory result of this initial product of the Newlyn Press. In addition to some contributions from her own gifted pen, the editor has provided a budget of entertaining letterpress from other sources, and the illustrations, some of which are printed with the text, and others apart, include some excellent work by the students. The periodical—we speak of it as such, though no hint is given as to its future appearance—is priced at 2s. 6d., not an unreasonable price to pay for a hand-printed publication, and the "comrades of other seasons," to whom an appeal is made in the foreword, should not be slow in giving their blessing and support to the new venture.

READING.—The crafts classes at University College (affiliated to the University of Oxford) are now under the teaching of Mr. Herbert Maryon, who

was for some years Director of the Keswick School of Industrial Arts and whose work, familiar at all the chief Arts and Crafts exhibitions, has on several occasions been illustrated in these pages. Mr. Maryon had a successful career as a student at the London County Council School of Arts and Crafts under Prof. Lethaby, and subsequently at the Slade School, University College, London. The classes under his charge here are those in which wood-carving, modelling, leather-work, metal-work, etc., are taught, and in the current term there is being held a special class for beginners in metal, including simple jewellery and stone-setting. This class will continue until June 29, five hours every Monday being set aside for it during the morning and afternoon.

RICHMOND, Yorks. — The exhibition held at the Town Hall last month of work by students of the North Riding Technical Institute was a very creditable show. The oil paintings and water-colours were highly to be commended, and showed that the system of teaching was very good. The first prize was taken by Miss Sybil Hutchinson (Catterick), the second by Miss Nellie Hutton Squire (Bedale) in the landscape section. In the designs for a stencilled frieze, the first place was won by Mr. J. Lawson. There were also good examples of monochrome, designs for earthenware, and flower drawings from nature, in which subject Miss Elsie Grimwade took first place. The whole affair was a great success, and the students' work was certainly in advance of that shown on the last occasion. The exhibition, which was opened by Lady Ronaldshay, was well patronised.

J. B. O.

REVIEWS AND NOTICES.

Cairo, Jerusalem, and Damascus. By D. S. MARGOLIOUTH, D.Litt. With illustrations in colour by W. S. S. TYRWHITT, R.B.A., and REGINALD BARRATT, A.R.W.S. (London: Chatto & Windus.) 20s. net.—Although the *raison d'être* of this work on three typical Eastern cities was evidently Mr. Tyrwhitt's wish to turn to account the drawings he had made during his wanderings in the East, the result is very superior to the greater number of the colour books that have recently been issued, for it would be of permanent value even without the illustrations. The Rev. Dr. Margoliouth is a well-known expert in Oriental lore, whose post in the British Museum gives him special facilities for the study of the subject he has made peculiarly his own. The account of Cairo, which is longer and more exhaustive than the chapters on Jerusalem and Damascus, is, he explains, based on a work by Ali Pasha Mubarak, supplemented from various other sources, including the admirable memoirs published by the French Archæological Mission. It begins with a description of the capital of Egypt as it was before the rise into power of the Arab dynasty known as the Fatimides, and named after Fatima, the daughter of Mohammed, and ends with an eloquent account of modern Cairo. Jerusalem, with which the writer appears to be intimately acquainted, is treated with the reverence due to it as the scene of the great Christian drama, while its possibilities and limitations as a modern city are not ignored. In dealing with Damascus, now fallen from her high estate, four episodes only are selected for description—the taking of the town by the Moslems in 634 A.D., the brief period of freedom from persecution enjoyed by the Christians in the latter half of the thirteenth century, the destruction of the city by Timur in 1400, and the massacre of 1860. It is somewhat unfortunate for Mr. Tyrwhitt that his work should have been brought into such close contrast with that of Mr. Barratt, whose *Sphinx, Tooloon Mosque, Cairo, In a Cairene Street*, and *The Sentinel of the Nile*, are beautiful alike in composition, colour and draughtsmanship. There is, it is true, something very charming in Mr. Tyrwhitt's *Old Palace, Cairo, The Fair, Moolid el Akhmadee, Morning in Jerusalem*, and the *Haram es Shereef*, but the remainder are by no means up to this standard.

Legend in Japanese Art. By HENRI L. JOLY. (London: John Lane.) £4 4s. net.—This work will be welcome to many collectors and lovers of Japanese art. The information it contains will

lend a new interest to the *bibelots* of the amateur of netsukis, tsubas, and inros. It is pleasant to know all about our treasures, and most collectors have much to learn in explanation of the scenes, the figures, the ornaments, with which the Japanese craftsman adorns the work of his hands—each individual example seeming to tell a new tale of Japanese lore and legend or to bear witness of some precious living symbolism intimately connected with the life and soul of the people. Not only have we here brought together particulars of the historical or mythical personages who so often appear as decorative themes of the lacquerer or the worker in metal or ivory, but we have also some account of the religion and literature, which are frequently laid under contribution by the illustrator or decorator. The enormous amount of matter collected together in the volume bears testimony to the indefatigable zeal with which the author has attacked his subject. The illustrations are also numerous and form, almost in themselves, an encyclopædia of Japanese art.

Windsor. Painted by GEORGE M. HENTON, described by Sir RICHARD RIVINGTON HOLMES, K.C.V.O. (London: A. & C. Black.) 7s. 6d. net.—By virtue of his office Sir Richard Holmes, for thirty-six years Keeper of the King's Library at Windsor Castle, has had every opportunity of studying his subject at first hand, and his work bears evidence of much painstaking research. Though by no means new, the subject of Windsor is one that must appeal to all Englishmen, its history being, in fact, a kind of epitome of English history since the Norman conquest. The castle owes its origin to William the Conqueror, but of this original edifice no traces now remain, the oldest portion of the present building dating back to the time of Henry II., and from that time to the present it has been, with a few exceptions—notably during the troublous period preceding the Commonwealth—always held as a precious heirloom, restored and added to, not always perhaps in the happiest manner, by the successive royal occupants. As the home of that most illustrious Order of Christendom, the Order of the Garter, Windsor is famous all over Europe. Some of the most splendid assemblies within the ancient walls have been at the investiture of some foreign potentate with this coveted distinction in St. George's Chapel. The illustrations, of which there are twenty, all facsimile reproductions after water-colour drawings by George M. Henton, impart a distinct charm to a book which should be deservedly popular.

A Family Chronicle. Derived from Notes and

Letters selected by BARBARINA, THE HON. LADY GREY. Edited by GERTRUDE LYSTER. (London: John Murray.) 12s. net.—Lady Dacre, who, with her daughter, Mrs. Sullivan, are the chief personages figuring in this volume, was not only herself a lady of great versatility, but was closely associated with many eminent people who lived in the first half of the past century. Among her friends and acquaintances were Flaxman and Chantrey, Lord Brougham, Bulwer Lytton, Ugo Foscolo, the Kembles, and others, while through her husband, Lord Dacre, she came into touch with some of the chief political celebrities of the day. Of these and of numerous others whose notoriety has not survived the lapse of time, interesting glimpses are afforded in the records collected by Lady Dacre's granddaughter, the late Lady Grey, to whose niece the task of preparing them for publication has fallen. The volume contains reproductions of some drawings and sculpture by Lady Dacre, showing that her artistic gifts, which in her youth elicited the admiration of William and Sawrey Gilpin, were considerable.

Transfer Printing: Its Origin and Development in the United Kingdom. (London: Chapman & Hall.) 25s. net.—There is something really pathetic in the fact that the three years spent by Mr. Turner in an endeavour to ascertain who was the originator in England of the beautiful art of Transfer Printing in enamels, earthenware, and pottery should not have resulted in the solution of the mystery in which the name of that originator has been so long involved. True, he brings forward many arguments in favour of the gifted Frenchman, Jean François Ravenet, who is known to have been employed at Battersea in 1733, but he himself sadly admits that his case is not fully proved, and declares that no one will be more pleased than he if the real Simon Pure should ever be discovered, even if he should turn out to be another than his own favourite. In spite of this failure to achieve the main purpose of his researches, however, Mr. Turner's book is a most valuable contribution to Ceramic literature, for he explains in language clear enough to be understood by the ordinary reader the various processes employed in transfer printing, such as those technically known as under-glaze, over-glaze, and Bal printing; traces the development of the craft at Battersea (to which he gives the credit of its first initiation this side of the Channel), Liverpool, Worcester, Bow, Caughley (now Coalport), Chelsea, in the Staffordshire potteries, and elsewhere, and points the way to greater triumphs in the future; for he declares that much

still remains to be done in the direction of interpretation on Ceramic ware of the masterpieces of the great artists. Moreover, the numerous illustrations that are chronologically arranged and supplemented by a very complete *Catalogue Raisonné*, giving the history of each piece, forms in itself a pictorial record of Transfer printing, and comprise the theory advanced by Mr. Turner that the idea of the new art was first implanted in the European mind by Chinamen, so much do the earlier specimens figured resemble certain Chinese vases, of which he also gives examples, that were adorned with designs painted by hand in imitation of European engravers.

Masterpieces of the Royal Berlin Gallery. (London: The Berlin Photographic Company.)—Amongst the various publications containing reproductions in colour of the great works of the old masters this work is undoubtedly one of the most beautiful and interesting. The plates, twenty-four in number, consist of facsimile copies of paintings by Rembrandt, Holbein, Rubens, Botticelli, F. Sippi, Van der Meer, de Hooch, Van Eyck, Hals, and others. The colour and character of the original works have been marvellously retained in these plates, and such attractive examples as *The Concert*, by Ter Borch; *The Young Lady with a Pearl Necklace*, by Van der Meer; *Nurse and Child*, by Franz Hals; *Christ Child and Angels*, by Rubens; *The Mother*, by Pieter de Hooch, will be sure to find many admirers. The publishers announce that they can sell single plates from this work at the price of two guineas each, which will be a convenience to those who do not aspire to purchase the entire collection.

The Builders of Florence. By J. WOOD BROWN. With illustrations by HERBERT RAILTON. (London: Methuen.) 18s. net.—The plan followed by the author of this new and interesting study of Florentine architecture, which he justly says has been from first to last the chief vehicle of contemporary and permanent expression in the city on the Arno, is a somewhat unusual one. After hesitating long between two methods, that of treating them in the chronological order of their erection, or that of the sequence of the most noteworthy historic incidents with which they are associated, he chose the latter, so that his book is practically a summary of the leading principles of the political and social as well as the æsthetic life of Florence. Only twelve buildings are, it is true, exhaustively considered, but these twelve are essentially typical, and the chapters devoted to them are moreover prefaced by a series of eloquent essays on the position and character of

the town, its racial history, the struggle between the Church and Imperial Federation, the growth of civic life, its reflection in art, etc. The purely secular buildings are described as they were in the golden age of the Republic and as they are now, the way in which they reflect the life of the town being very forcibly brought out. The whole book is indeed instinct with the very spirit of Florence, that virile community which, to quote Mr. Brown's own eloquent words, "in the very decay and death of the city proved its immortality, winning a wider freedom in the very hour when Florentines seemed only fit to be enslaved." As compared with the scholarly text with its impression of reserved power the drawings of Mr. Railton cannot fail to appear sketchy and inadequate, for they are but picturesque fragments with little character about them and with a mannerism so marked that at first sight the buildings they represent seem to have little to differentiate them from those depicted in other works illustrated by the same artist.

The Royal Manor of Richmond. By Mrs. A. G. BELL. (London: George Bell & Sons.) 7s. 6d. net.—Though in her latest book Mrs. Bell cannot be said exactly to break new ground, she nevertheless deserves great credit for gathering together, from many different sources, all the information possible upon the matter. She gives us a most interesting and eminently readable history of Richmond and the neighbourhood, and it is indeed well that nowadays, when so many places, most interesting in themselves, are being swallowed up by greater London, some one should remind us, as Mrs. Bell does, that each of them has its own associations and its own individuality. The illustrations, of which there are ten in colour by Mr. Arthur G. Bell, while of rather unequal merit, are in several cases, for instance the *Maid of Honour Row* and *Wardrobe Court, Richmond Palace*, quite charming.

Erzählungen einer kleinen Schere. By HEINRICH WOLFF. (Königsberg, Prussia: Aderjahn's Verlag.) 8 Mks. 50.—In a note accompanying this portfolio of "shadow" pictures, Herr Wolff tells us that he first began to draw silhouettes when he was fifteen years old as a change from the tedium of Greek grammar, but that more serious pursuits occupying him, he did not return to this kind of work until after a lapse of many years. We presume that all, or at all events most of the pictures included in this portfolio, belong to the later stage, for they appear to be the work of a practised draughtsman. They include various kinds of subjects, some with figures and others with landscape effects, many of them—the latter especially—being exceedingly clever.

The second annual volume of *Pictures and their Value*, which comes to us from H. C. DIGBY, Eltham (10s. 6d. net), gives a record of the prices realised at the picture sales conducted at the principal London sale rooms during the season 1906–7. The faulty sequence of names in the alphabetical list of painters, of which several instances occur, is a serious blemish in a work of this kind.

Several new volumes of the "Masterpieces in Colour" series, published by Messrs. T. C. and E. C. Jack, have appeared since we referred to this interesting and successful venture. One of them is on *Lord Leighton*, by Mr. A. L. Baldry (who is engaged on two others dealing with Millais and Burne-Jones respectively); another is on *Holman Hunt*, by Mary E. Coleridge, while Mr. Bensusan writes on *Titian*. Each volume contains eight pictures reproduced in colour and is published at the low price of 1s. 6d. net.

Those who intend seeing the forthcoming historical pageant at Chelsea should secure a copy of the descriptive pamphlet giving a synopsis of the scenes. The reproductions of rare old prints in it are worth more than the twopenny charged for it. It may be obtained from the Pageant Committee, at the Town Hall, Chelsea.

The latest volume of that excellent annual the *Photographisches Jahrbuch*, edited by Herr Matthies-Masuren, and published by Knapp of Halle-a-S. (8 Mks. paper, 9 Mks. cloth), contains, as usual, a large amount of interesting matter bearing on the progress of artistic photography, illustrated by an extensive series of attractive pictures contributed by workers of different nationalities, special prominence being given this time to those of Austria.

Dressler's *Kunstjahrbuch* for 1908 (Kuhlmann, Dresden, 7 Mks.), has several new features which increase the usefulness of this trustworthy book of reference. The new German law of artistic copyright is summarised; the biographical section, which now fills about 250 pages, has been supplemented by a classification of artists according to their specialities; and in addition to the tariff setting forth the remuneration of architects, there is given one proposed at the last Congress of the Union of German Arts and Crafts Societies for the remuneration of designers of certain classes of work.

In our February number we omitted to acknowledge the Berlin Photographic Company as owners of the copyright in the picture *Dans la Forêt*, by Franz Courtens, reproduced therein.

THE LAY FIGURE: ON AN
ERROR IN POLICY.

"I HAVE done something this year that will make people sit up," said the Popular Painter; "something, I flatter myself, that everyone will be talking about in a week or two."

"You don't mean to say that you have painted a good picture at last," laughed the Man with the Red Tie. "That would be a surprise! How did you manage it?"

"I have not painted anything that would please you," retorted the Popular Painter. "I have no wish to commit professional suicide just yet. But I have got hold of a startling subject, and I have treated it in a startling way. Wait and see; it will be one of the successes of the season."

"Oh, I know these successes of yours," scoffed the Man with the Red Tie. "Nasty, blatant things that simply howl for attention, and hurl themselves at you from the gallery walls with positively indecent aggressiveness! For a moment I was foolish enough to think you might have reformed. I apologise. I ought to have known better."

"I believe you are jealous because people like my work better than yours," returned the Popular Painter. "How can you expect to be popular when you never do anything to deserve it? You have got to meet people half-way if you want them to take notice of you."

"You mean that you have got to bring yourself down to their level if you are going to make anything out of them," replied the Man with the Red Tie. "You may just as well put things plainly while you are about it; we all know what you really think."

"Well, have I not every reason to think as I do?" asked the Popular Painter. "Look at the results. My pictures have always good places in the exhibitions, they are always talked about, they always sell. What more could anyone want?"

"Does not good art count?" asked the Art Critic.

"Good art! What is good art?" cried the Popular Painter. "You are so fond of unnecessary distinctions. I say that the only art that is any good at all is what people want. What use is there in doing things that no one will look at?"

"Have you no conscience at all about what you do?" enquired the Man with the Red Tie. "Does it never occur to you that you have certain

responsibilities as an artist which are too important to be entirely ignored?"

"I recognise no responsibility except to the clients for whom I work," returned the Popular Painter. "If I have pleased them I have done enough; no one else has any right to complain."

"Oh yes, we are quite within our rights in complaining about you," broke in the Critic, "because we feel that your influence is a bad one. You are a kind of false prophet with a creed based solely on expediency, and you do a great deal of harm by teaching people wrong doctrines. Our art exhibitions are tainted by you and your kind, and have an unwholesome atmosphere which is largely of your creating."

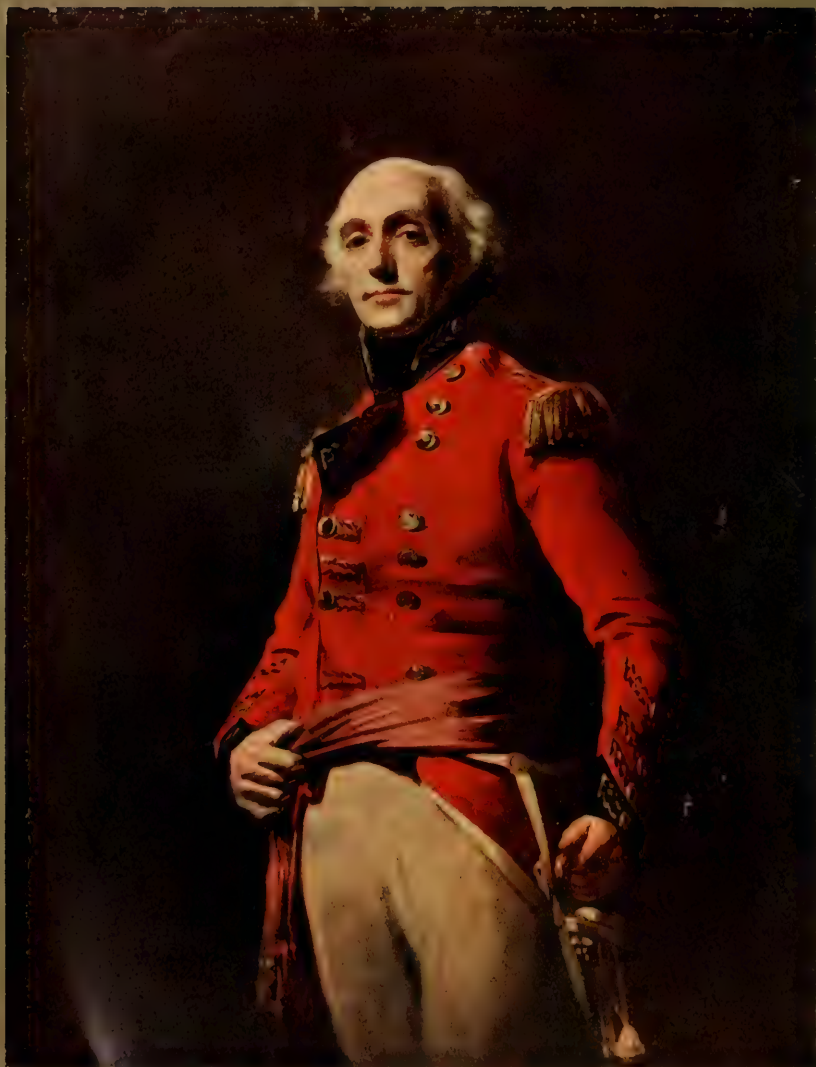
"If my influence is so pernicious, why should I be so successful and so widely recognised?" enquired the Popular Painter. "Look how my work tells in an exhibition—you cannot help seeing it—surely that is a proof of its power and of its merits."

"By no means," replied the Critic; "you have hit on just the one thing about it that shows how you misunderstand your mission. To make your work tell in an exhibition, all that is necessary is to give it an excessive measure of aggressiveness, to exaggerate everything beyond all bounds of taste and reason, until your picture shouts down everything within reach of it. Other men think that in self-defence they must be noisy too, and the result is a kind of ranting, roaring competition in which art is entirely forgotten. You admit it yourself when you talk of making the public sit up with your startling subject painted in a startling way. In your view a picture must be startling to have any chance at all—violent in treatment or theatrically sentimental in subject, or both. You do not care what your work is like so long as people talk about it. Is that in the interests of good art?"

"Then am I not to paint for exhibitions?" asked the Popular Painter.

"Paint for exhibitions, if you like," returned the Critic, "but do not paint these shrieking exhibition pictures, and do not offend our taste with silly sentiment or foolish stories. Do good work for a change, something serious and sincere which will have a permanent value. It may not please the sensation-mongers, but it will raise your reputation among the people who know and whose opinion really counts. You have adopted a wrong policy, try something better by way of variety."

THE LAY FIGURE.



SIR WILLIAM MAXWELL, SIXTH
BARONET, OF CALDERWOOD. BY
SIR HENRY RAEBURN, R.A.

(By permission of W. Lockett Agnew, Esq.)

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MARCH, 1908

EMIL FUCHS—SOME WORK IN
SCULPTURE, MEDALS AND POR-
TRAITS
BY SELWYN BRINTON

THE exhibitions of portraits held by Emil Fuchs during the past two months at the Corcoran Gallery, Washington, D. C., and in Philadelphia have renewed the attention aroused by his recent yearly exhibitions in New York. Though spending part of his time each year at work in his London studio, he is now to be reckoned as one of the constant contributors to our output in this country. His art, however, displays a versatility unusual in these days of specialization. In calling attention to some of his work as sculptor and medallist, perhaps less generally known, it will serve our purpose to glance back over his earlier achievement. As to the artist's purpose, there is nothing retrospective about that. His preoccupation is with those things which he hopes still to do and his satisfaction in work, constant and unremitting.

Emil Fuchs, a Viennese, went to Rome in 1892. He had studied in the Berlin Academy from 1888 to 1891, and had come thence to Rome, as holding a scholarship, in the year following. Here he worked at the Villa Strohlfarn for five years, from 1892 to 1897. He devoted much of his time in Rome to drawing; but two works of sculpture date from this period. At the Villa Strohlfarn—as at the Villa Medici—all the arts were represented. But at that time Mr. Fuchs felt the necessity of improving his drawing, and worked very carefully at this. He had the conviction, he tells me, that drawing is the foundation of all art, as being the best way of educating the eye and hand. Drawing, as he says, is for an artist what counterpoint is to the musician, who, if he has the technique of this, can express himself in symphony, or quartette, or piano solo, or violin, as he wishes.

The first of the two works of sculpture of this Roman period, to which I have just alluded, is the

life-size group in marble, *Life It Passes, Life It Comes*, made for the Prix de Rome. The sense of sacrifice unconsciously accepted is embodied with boldness and force. Plainly the group is designed to speak to the beholder, not to be described to him. The second work in sculpture was his relief of *St. Cecilia*. Here eight figures enter into the composition. The work is in marble relief, and of great delicacy of treatment.

Soon after coming to London, in 1897, Mr. Fuchs was attracted by medal work. In 1899 the late Queen Victoria, who had come to know and appreciate his work, "commanded" Mr. Fuchs to give an exhibition at Windsor Castle. Before this Mr. Fuchs had completed (in 1898) a medal portrait of the Prince of Wales (now King Edward VII), which the Prince had presented to his mother. After the exhibition at Windsor, Mr. Fuchs (in 1900) made a medal to commemorate the entry of the reign into the new century. This interesting medal is a very fine portrait of the great English Queen at this period. On the reverse, a symbolic figure bears her name aloft round the circle of the globe. A copy of this medal has been, by the King's permission, presented to the Metropolitan Museum of New York.

At the Queen's death, Mr. Fuchs was commanded by the present King to come to Osborne and make a study of the dead Queen, his mother, then lying in state. It was most appropriate that Mr. Fuchs should have been selected to make this priceless study, for the late Queen had been one of his most constant patrons. Mr. Fuchs was, also, commanded by King Edward to make his portrait for the new postage stamp. A drawing in profile was used for this purpose, and a design from it, in relief, for the embossed stamp which is printed upon envelopes, and also for the stamp used in registering bills. Mr. Fuch's next commission, also from King Edward, was a design for the Coronation Medal, which was conferred upon all those who were favored with a special invitation to West-



LIFE, IT PASSES, LIFE, IT COMES
BY EMIL FUCHS



MOTHER AND CHILD
BY EMIL FUCHS

Emil Fuchs

minster Abbey for the ceremony. After this, his next work was the medal for Science, Art and Music, which is conferred on men of achievement as a mark of royal appreciation.

The medals for the Hispanic Society of America, commissioned by Mr. Archer Huntington, are the artist's latest work in this field and show his freedom and command within the limitations imposed by the art. The play of fancy in a grouping of originality without sacrifice of grace distinguishes the medal of merit, conferred as a token of merit in service of the interests of the society (recently come into general public view by the opening of its Hispanic Museum). The membership medal, struck off for presentation to members, shows that facility in spacing and lighting, without which no true medallist ever was, and that carrying of the imagination into deft details, made possible by our later ingenuities, which allow minuteness in an oversized original.

I must now treat, very briefly, another side of our artist's work. Mr. Fuchs, in 1898, soon after his arrival in London, joined the "Langham Club" (known officially as "The Artists' Society"), which he has since served as president. This club is essentially a working club. To those artists whose interest in art lies apart from their immediate profession, this club, as Mr. Fuchs says, affords one of the best opportunities to be found for developing that interest by study, since it takes nothing from their hours of day-work and is yet open to them through the whole year. In his work at the Langham Club, and at his studio in Devonshire Street on "off" days, Mr. Fuchs began to

devote attention to the problems of color. The South African War, which intervened and which affected art as disastrously as it did other occupations, lost Mr. Fuchs several of his commissions in sculpture. In 1900 he began his work in portraiture.

We note a distinct advance from the earlier portraits to the later work, the charming study *Rosie*, shown at the Munich Exposition, 1905; the portrait of Mr. Wolf, the engraver, 1907; the free technique of his *Lady in Blue*, shown at last year's Paris Salon; of his Mrs. Randolph, or that most charming portrait of Mrs. Benkard. Indeed, it is to this last work that we come back with most pleasure. The beauty of type will naturally attract us here, but, technically, the gradation of the values (the light being concentrated on the face and neck, and descending through the low tones in the arms and brow to the cool, shadowy grays of the bosom), the clean bold handling of the drapery and simplicity of the whole treatment point the way to Mr. Fuchs's development in the future, in strength of drawing and modelling, in simplification of treatment and cleanness of color.



SKETCH FOR HISPANIC SOCIETY ANNUAL MEDAL

BY EMIL FUCHS



HISPANIC SOCIETY OF AMERICA
ANNUAL MEDAL (REVERSE)
BY EMIL LUCHS



HISPANIC SOCIETY OF AMERICA
ANNUAL MEDAL (OBVERSE)
BY EMIL FUCHS



BADEN POWELL MEDAL
(REVERSE)
BY EMIL FUCHS



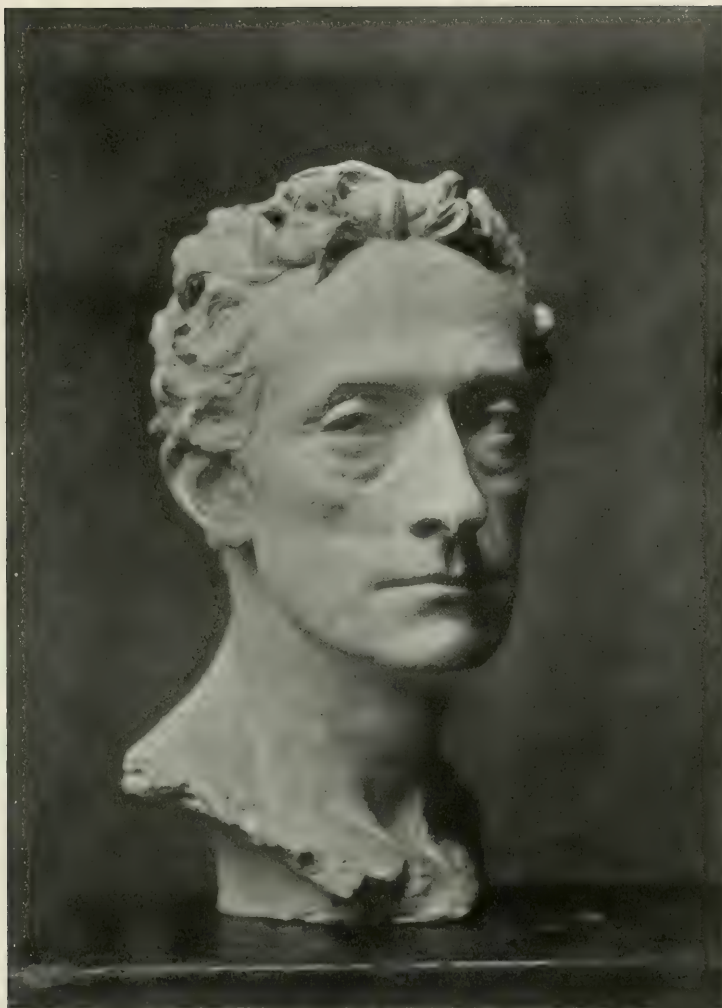
PADEREWSKI
BY EMIL FUCHS



ROSIE
BY EMIL FUCHS

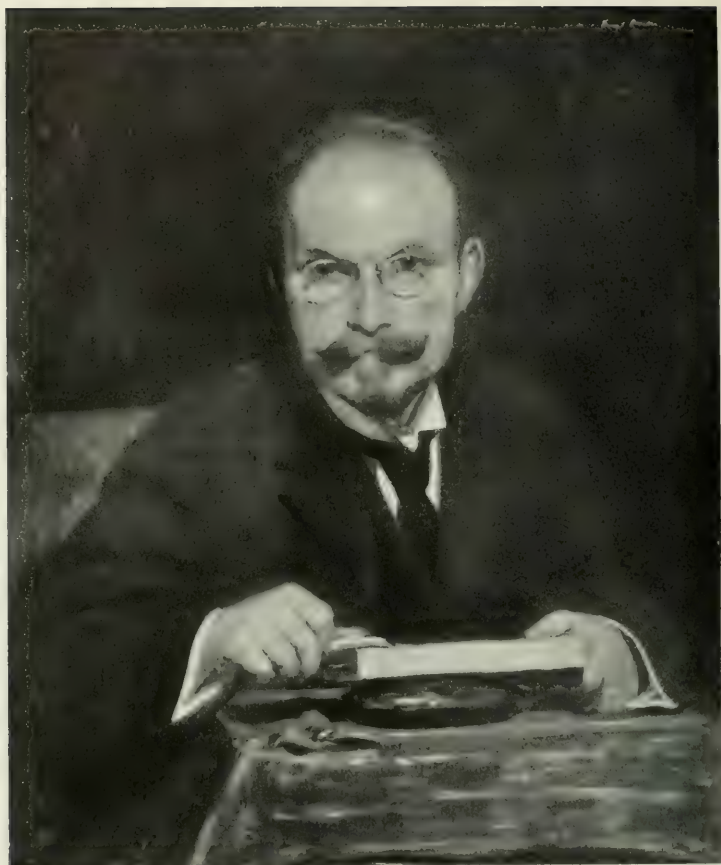


PORTRAIT OF
MRS. PHIL BENKARD
BY EMIL FUCHS



Copyright, 1907, by Mary Hopson

FORBES-ROBERTSON
BY EMIL FUCHS



PORTRAIT OF
HENRY WOLF, A.N.A.
BY EMIL FUCHS



THE LADY IN BLUE
BY EMIL FUCHS



VICTORIA MEDAL.



BY EMIL FUCHS



HISPANIC SOCIETY OF AMERICA
MEMBERSHIP MEDAL.



BY EMIL FUCHS

IMPORTANT NEW YORK EXHIBITIONS

During March See page xxx



Gift of Mrs. M. Knodler and Company

VIRGIN
CHILD AND
LAMB
BY BOUGUEREAU



From a "Montross" Print, Copyright, 1908, by N. E. Montross
SHEEP-SHEARING

BY HORATIO WALKER

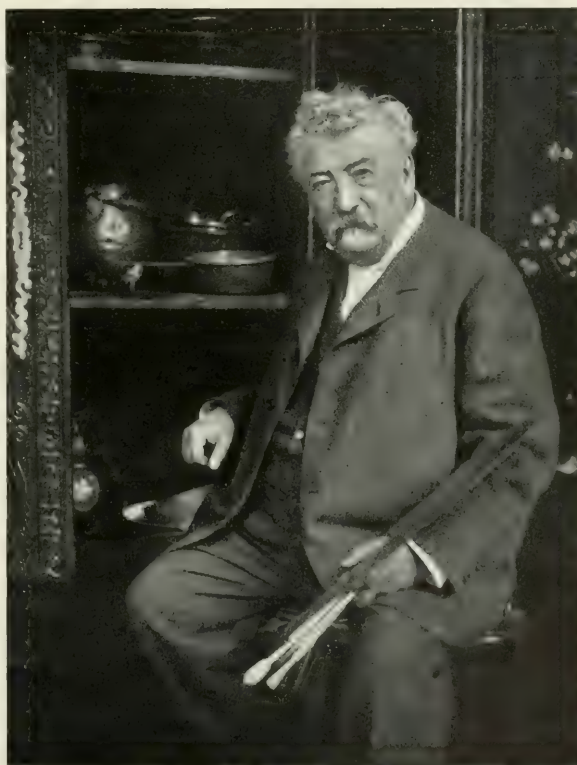
The New Color Photography

THE NEW COLOR PHOTOGRAPHY BY J. NILSEN LAURVIK

AT LAST color photography, that long-wished for consummation of the monochromist, seems to have been fully realized in the new autochromatic plate invented and perfected by M. Antoine Lumière and his sons. This process, which has slowly been developed through many years of careful and persistent experimentation, is the first really practical method that has been made available for use by any capable worker in photography. With this plate the most subtle and evanescent colors of natural objects can be reproduced with one exposure, and with but little more labor and manipulation than is required by the ordinary monochrome plates. The result is, however, not a photograph in the generally accepted sense but a transparency which, to be seen, must be held up to white light, when it will be found to reveal with truly exquisite precision the most delicate gradations of color in nature. These transparencies can very effectively be used for lantern slides, where the result achieved is thrown upon the screen with a most startling reality. So far no method of duplicating or printing these results on paper has been devised, and every one of these autochrome transparencies are, at present, as unique as were the original daguerreotypes, and it is safe to say that these early plates will, in time, become as highly prized as are now the first tentative attempts in photography.

It is of interest, perhaps, to note that, while the honor of the discovery of both monochrome and color photography must be accorded to France, to America is due, in no small measure, the credit

of having developed the artistic possibilities latent in both of these remarkable discoveries in the scientific application of light. Much of this pioneer work has been done by that little group of earnest workers, "The Photo-Secessionists," through whose persistent efforts the artistic merits of pictorial photography have gained general respect and acknowledgement. It is, therefore, not surprising to find that even now, in the early stages of experimentation, they have also been the first to give an individual and artistic touch to this newly discovered color-photography—their trial plates far surpass in truth and beauty anything so far accomplished, even by Lumière himself, who has, however, been chiefly concerned in developing the scientific resources of the process.



PIERRE LUMIERE
INVENTOR OF LUMIERE COLOR PLATE

BY GERTRUDE
KASEBIER

The New Color Photography



ALFRED STIEGLITZ

BY ALVIN LANGDON COBURN

While this autochrome process is as yet not wholly devoid of faults and has its limitations like every other process, it has, nevertheless, a much wider range than was at first supposed. This has been convincingly demonstrated in the initial color-photographs made by Eduard J. Steichen, Alfred Stieglitz and Frank Eugene, who were about the first to explore the artistic resources of the plate. The experiments made by these three Americans in Paris, last summer, furnished conclusive evidence of the wide scope of the Lumière method when employed by experienced photographers. These first examples, which were recently shown to the public by Mr. Stieglitz, at the Photo-Secession, 291 Fifth Avenue, include still-life studies, genre pictures and portraits in which the colors have been reproduced with surprising fidelity and with a richness and brilliance of tone that, in some cases, rival those of an oil painting.

These autochrome plates are made sensitive to the colors of natural objects by means of a layer of semitransparent potato-starch grains of even and exceedingly minute size—about 5,000,000 to the

square inch. These particles, after being impregnated with a dye, consisting of equal portions of light-green, red-orange and blue-violet, are mixed in equal proportions and spread or dusted over the plate in one uniform layer. It is then covered with water-proof varnish, after which this granulated surface is coated with a pan-chromatic collodion emulsion. When held up to the light this prepared plate resembles a piece of ordinary ground glass with a slight pinkish tinge. The plate, when ready for exposure, is turned glass side

toward the lens so that the colors of the objects photographed pass through the delicate surface of the impregnated starch grains before the light rays reflected from the objects reach the sensitive film. These act as selective ray filters and produce corresponding color values in the film. In the first plates made it was found expedient to fill up the infinitesimal interstices with black to prevent any white light from passing through. Later, a roller was invented which entirely overcame this difficulty by spreading the granules composing the color surface over the plate with great evenness. It was also found necessary to place a yellow filter, or screen, before or behind the lens to retard the action of the blue rays. After the plate has been developed it is treated with acidified permanganate of potash, which acts as a reducer. This and the redeveloping of the plate are undertaken in broad daylight, the result being a positive transparency in natural colors which can only be seen by being held up to white light. It has so far been found quite impossible to remedy any faults by means of retouching, as the color surface of the plate is

The New Color Photography

entirely too delicate. One of the greatest difficulties experienced in the developing of the plate has been its tendency to "frill," which has now been largely overcome by later experiments in manipulation and by recent improvements made by the manufacturer himself. New photographs, among others a fine portrait of Bernard Shaw, show a degree of intelligent control of the action of the plate that promises even more remarkable results when the full resources of the plate shall have been explored.

Since the advent of this new process the notion has become prevalent in certain quarters that all that is now needed to make an artist of every owner of a camera is an autochromatic plate. It is hardly necessary to dispute this—the world will soon, too soon we fear, have an opportunity to judge, for no doubt it will not be long before no home will be quite complete without its autochromatic artist. That it does remove certain definite and hitherto insurmountable obstacles in the way of the actual representation of natural objects, it is true. For the first time we may get some adequate notion of the luminosity and the mystery of light inherent in every shadow, instead of seeing them represented as opaque, dead black surfaces. It also demonstrates most conclusively that the colors of objects are conditioned by the reflection of the sky and the enveloping atmosphere—that there is no *fixed* color whatever. In short, color-photography marks the beginning of a new and thoroughly scientific study of color that will, no doubt, revolutionize all forms of color processes as well as exert a strong influence on the art of painting, which has so long been divorced from its original scientific application as practised by Leonardo, Velasquez, Hokusai and the immortal Whistler—a list of men who knew and had a

definite, formulated and thoroughly scientific reason in all their work.
J. N. L.

THE TOLEDO MUSEUM OF ART has begun to issue a bulletin. This welcome publication was started with the November number and appears to be due to the personal initiative of the director of the Museum, George W. Stevens. The later issues show a consistent improvement in typographical details. The numbers are illustrated. The December issue carries a reproduction in color-process of a painting by L. E. Van Gorder, entitled *At Toledo Beach*, on view in the galleries. An interesting feature of the work in hand is the series of talks to school children. Groups are addressed informally on some art topic every day in the school year, a significant step in popular education.



EDUARD J. STEICHEN

SELF-PORTRAIT, 1901, GUM PRINT

The Baltimore Experiment

ART IN THE MARKET PLACE
THE BALTIMORE EXPERIMENT
BY LEILA MECHLIN

REVERTING to ancient methods, the Municipal Art Society of Baltimore has been endeavoring, this winter, to increase an intelligent love of art on the part of the general public by literally having it preached in the market places. A course of popular lectures on art has been delivered by Mr. John Quincy Adams, of the Art Commission of New York, under the auspices of the Municipal Art Society, in the market halls of the city. The course comprised ten lectures, each of which was given three times in as many different places. The first was delivered on November 27 and the last February 27. They were illustrated by objects and stereopticon slides, and were practical as well as popular. Some of the subjects were, for example: "What is Art?" "Art in the Day's Work," "Art in the Use of Things" and "Art in the Streets of European and American Cities"; and the effort was not only to interest and inform, but practically to thrust home simple truths. Mr. Adams carried his tools with him, and arrived in Baltimore, one week, with his suit-case filled with bric-a-brac horrors which he exhibited to his audiences, expatiating upon their inartistic design. In almost every instance he showed the bad with the good and drew his illustrations from among those things which were familiar.

As further conducive to entertainment and culture, a short programme of music was arranged to supplement each lecture—music, sometimes vocal, sometimes instrumental, but of the best, and selected with peculiar appropriateness. And, in addition to this "refreshment for the soul," food for the inner man was provided, hot bouillon, steaming coffee and tempting sandwiches being served.

Measures were taken to make the movement known, but the lectures were not extensively advertised, and the attendance for the first few weeks was small. Gradually, however, it increased, so that early in January in one hall at least it amounted to about three hundred persons. This demonstrates interest, and interest of the best kind, so that before the experiment was half tried it gave promise of success. Results from such work as this, however, are not immediate—the seed sown in this wise will often lay long fallow.

It is, without doubt, though, a step in the right direction, for as the French Ambassador once said, to accomplish great ends in art it is essential to

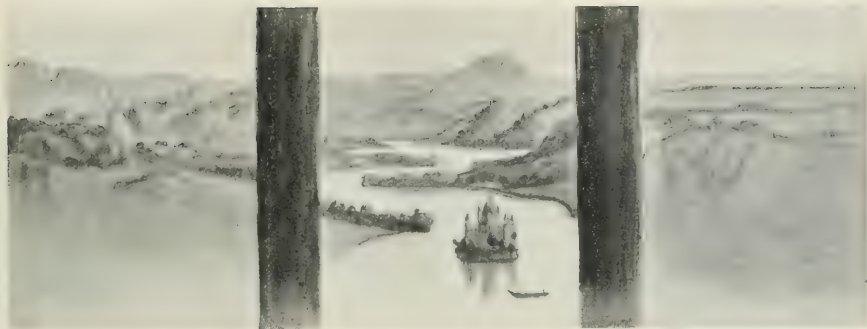
have the sympathy and assistance of the people—the masses.

This is not the first radical step the Municipal Art Society of Baltimore has taken, or the first time it has set other cities a notably good example. Organized in 1899, with a present membership of over five hundred, it has done, and is doing, much to raise the standard of art in its own community. After the plan of the Senate Park Commission for the beautifying of Washington was made, the Municipal Art Society engaged the services of Mr. Frederick Law Olmsted, Jr., to consider and prepare a report upon a future park system which might connect the suburbs of Baltimore, expending for the purpose its own funds. When the report was completed it was carefully set forth, and proved in merit so convincing that it was adopted by the Park Board and paid for by the city. The money thus returned was, after the same manner, put out at interest, a commission of experts being appointed to draw up a comprehensive plan for the artistic development of the city.

Nor is this all. The decoration of the Baltimore Court House was instigated by the Municipal Art Society, which offered to provide \$5,000 for the first mural painting if the city would give \$10,000 additional. This resulted, eventually, in an expenditure of \$28,000 and the acquisition by the city of notable mural paintings by C. Y. Turner, Edwin H. Blashfield and John La Farge. This Society has also been active in decorating the public schools, in abating the smoke nuisance and procuring a statue of Edgar Allan Poe, and, under its auspices, in April a great exhibition of American sculpture is to be held.

In the early days Baltimore was a haven for the arts, and the city is now, after a long pause, experiencing, it would seem, a renaissance. The Rhinehart scholarships in sculpture are held in trust by the Peabody Institute, which can boast also a fair collection of paintings; the Maryland Institute, with its fine building and new corps of capable instructors, is starting upon a fresh era of activity and service, and the Walters collection, with recent accessions, is soon to be transferred to the splendid new gallery which its owner has recently erected for its accommodation. There is nothing spasmodic, or sensational, about these manifestations of progress—there is no evidence of a sudden awakening which might rebound disastrously, but rather a gradual opening up of latent resources and a steady movement toward a definite end. Baltimore may truly be said to be the gateway to the South, and for this reason, this movement in the line of progress is especially significant.

The Real Van Eycks



SNOW MOUNTAINS IN THE ROLIN PANEL

HUBERT AND JOHN VAN EYCK

THE REAL VAN EYCKS* BY C. LEWIS HIND

THIS remarkable book reaches me in New York on one of those mornings of brilliant sunshine and tingling air that make the Englishman ashamed of the winter climate of fog-damp London. It is the right book to read on such a radiant morning when Nature discloses her alluring vestures to drowsy eyes; for was not John Van Eyck the father of landscape painting? Was he not the first to place an open window in a picture and flood the vista with those visions of "unshored immensity" which, in later centuries, Claude and Turner forced the larger world, which was then beginning to appreciate landscape in art, to love and value. On one of the pages of Mr. Weale's book I find a landscape that makes me long to be out and away from this cramped and crowded Manhattan Island to where the lordly Hudson winds by mountain and forest, or even on Staten Island across the bay where you may find glades that—well! that might be nooks in England. This landscape by John Van Eyck is simply called *Snow Mountains in the Rolin Panel*, an enigmatic title to those who are not acquainted with John's handiwork. It is an enlargement of a few inches of the spacious, I had almost written miraculous, landscape seen through the open window of the picture by John Van Eyck in the Louvre called *Our Lady and Child and Chancellor Rolin*. Beyond the room where they sit; beyond the arcade with the peacocks and the magpies; beyond the little terrace

garden lovely with roses, lilies and irises, a river feels for its level, by islands and under a seven-arched bridge, from the distant blue mountains whose snowy summits glisten in the sunlight. In the middle distance is a fairy-tale castle perched on an eyot, and there are church spires rising from the headlands that nestle out into the river which proceeds so placidly from Turnerian infinity. This snatched glimpse of the open world, called *Snow Mountains in the Rolin Panel*, is only a bit of the spacious view that Chancellor Rolin and Our Lady could see if they would but turn their grave heads from the cool chamber where they sit so quietly. But they will never turn their heads. Chancellor Rolin lived at a time when the visible beauty of the world was deemed no part of the soul's sustenance. But John Van Eyck knew better.

We turn from the not very attractive Chancellor to peer through the window at this lovely landscape which has won for John Van Eyck the title of "The Father of Landscape Painting." He painted other landscapes, too. In conjunction with his brother Hubert, he produced the sun-flushed towers of an imaginary Jerusalem that rises to the sky on the uplands above *The Three Marys at the Sepulchre*; and it is to these amazing brothers that we owe the great *Adoration of the Lamb* polyptych, twenty-four pictures in one, now dismembered and distributed between Ghent, Berlin and Brussels, with its many glorious peeps of landscape: wooded lands and grass-grown rocks; streams and rivers; hilly pastures from which the Knights of Christ, the Holy Hermits, the Holy Pilgrims and the Just Judges are descending to adore the spotless Lamb raised for reverence in a flowery meadow beyond whose fragrances start the sunlit towers of the Holy

*Hubert and John Van Eyck. *Their Life and Work*. By W. H. James Weale. Profusely Illustrated in Photogravure and Half-Tone. John Lane Company. 4to. 8s. net. Postage 3d.

The Real Van Eyck

City. Here again one turns away from humanity to the landscape through which the multitude move; lovingly imagined by these two early fifteenth century men born in the Low Countries, who looked at Nature and loved vast distances and near flowers, particularizing each, sure that the form of petal and stamen and blossom were as important as the lineaments of saints and the anguish marks of martyrs.

It seems quite appropriate that I should be reading this book, the first really authentic account of the brothers Van Eyck by a window on the eighth floor of an apartment house in New York. For I can see such a panorama as these brothers loved to float with microscopic exactitude upon their pictures. John would have enjoyed throwing the great spans of Brooklyn Bridge, which I can see from my window, across one of his horizons, and he would not have been frightened to suggest the swarming life that passes to and fro on the approaches to Brooklyn Bridge, for did he not put 2000 people, small as gnats, into the two towns connected by the seven-arched bridge that you see from the terrace by the rose garden in his picture of *Our Lady and Child and Chancellor Rolin*?

There are other reasons why I feel friendly toward John Van Eyck: one is that he had seen morsels of England—glimpses of our Plymouth and Falmouth. To be sure it was in 1428, before Falmouth became "a fine town with ships in the bay." He saw Falmouth and Plymouth during one of the many missions that he undertook for his patron, Duke Philip of Burgundy. Starting from Sluus on October 19, 1428, he was obliged to harbor through stress of weather at Falmouth from October 25 to December 2, but as two centuries later there was but one house on the site of the present town, Falmouth must have looked to John Van Eyck's eyes as green and virginal as this island of Manhattan to the eager gaze of Henry Hudson when, in 1609, he sailed past these shores searching for a water-passage across the continent.

That John Van Eyck saw Falmouth is certain; also that he and Hubert were great masters of painting, pioneers of that solemn fifteenth century which, like a lodestar, draws all those whose temperament urges them to escape from the present into the comforting past; but that the Van Eycks are the Van Eycks of the legends originated by Vasari, and amplified by other pleasant gossips who prefer the picturesque hand-to-mouth stories to dry and dusty documents—ah! Mr. Weale makes an end of all that.

His book is a model to all future scientific art-historians; it is a volume indispensable to all who

concern themselves with connoisseurship or the history of art. Here is a compilation from which fancy is wholly barred out; nothing but absolute facts are admitted to these stern pages. Like Huxley, who neither affirmed or denied the existence of a Deity, but contented himself with saying vigorously that he had seen no proofs either way, Mr. Weale admits nothing to his skeleton life of the Van Eycks which is not contained in the documents. And what are the documents? Merely and mainly the account books kept by their employers, the chief of whom was Philip III, Duke of Burgundy. John entered his service in 1425 as "varlet de chambre" and court painter, and remained in it honored and esteemed until his death in 1441. Documents also exist three years anterior to 1425, so the bald facts of the life of John are known for 19 years.

Hubert remains mysterious and shadowy. All we gather for certain about him is that he had settled in Ghent before 1425, and that he lived there until his death in 1426. Mr. Weale extinguishes such pleasant flames of unreliability as the information contained in the ode of the poet-painter Lucas de Heere in praise of the Ghent polyptych, which we are told is the original source of the apocryphal Eyckian legends.

So much has been destroyed under the spray of Mr. Weale's legend-germ destroyer that one loses count of the active life of the departed germs in admiration of the method of destruction. Let me make a brief examination of that method, for, as I have said, this is a book that may well stand as a model for future compilers of documentary biographies, compact of learning, accuracy and research. Writers, half-poet, half-historian, such as Pater, gifted with the intuitive imagination need no model. They are guided by sympathy, wonder, and their delight in the vision they evoke.

Here, tabulated, is the scaffolding of Mr. Weale's edifice. It is as unemotional as Brooklyn Bridge:

1. A modest Foreword . . . 4 pages
2. A Chronology of hard facts 4 pages
3. Documents in Chronological Order printed in the language of their composition, with brief English paraphrases 25 pages
4. Bibliography from 1430 to 1907, with critical comments on the works cited. Some of the Eyckian historians are ruthlessly castigated. Hardly one escapes unwhipped. The following on M. Mi-



PARIS : LOUVRE

OUR LADY AND CHILD AND
CHANCELLOR ROLIN
BY HUBERT AND JOHN VAN EYCK

chiel's "Histoire de la Peinture Flamande," published in 1866, is what an unliterary friend of mine would call "hot stuff."—The author's amazing vanity and ignorance are only equalled by the cool impudence with which he has appropriated the discoveries of others, whom he has vilified and held up to

- ridicule 60 pages
 5. Life of Hubert 6 pages
 6. Life of John 18 pages
 7. Description and Bibliography of *The Adoration of the Lamb*, the masterpiece of the brothers 25 pages
 8. Eleven Paintings by John . 49 pages
 9. Twenty-six Paintings attributed to the Van Eycks . . 68 pages
 10. Lost Paintings 9 pages
 11. Observations. Most writers would have amplified these observations and made them the structure of the book. Mr. Weale places them at the end before the Addenda and Index.

Add to these eleven sections, the 44 photogravure plates and 99 other illustrations, many reproduced for the first time, and you have an art volume which is a credit to author and publisher, and which will endure. It is the definite statement on the Eyckian lives and achievement until some prowler among old book-shops in Netherlandish byways, or some pale peerer into archives discovers the lost twentieth chapter of their earliest historian, Mark van Vaernewyck's "Lecken Philosophie," which "is known to contain all that Mark van Vaernewyck had been able to gather concerning the Van Eycks."

I hope the discovery of that lost chapter may one day crown Mr. Weale's arduous and useful labors.

JAPANESE PRINTS

A COMPREHENSIVE exhibition of Japanese prints is on view at the galleries of Yamanaka and Company, 254 Fifth Avenue, New York City. Ranging from the examples of the art of earlier men in black and white, Urushiye and Beniye, the exhibition is especially rich in charming multi-color impressions of the "golden period," when Ukiyoye reached its highest development.



PRINT
 (ABOUT 1790)

BY SHARAKU
 YAMANAKA COLLECTION

Interest in this intensely characteristic branch of Japanese art is constantly increasing. In New York City the enthusiasm of several private collectors has outrun the efforts of public institutions. The Ketcham exhibition in 1896 was notable. In Boston the collection of the Museum of Fine Arts is remarkable in quality and extent. An exhibition is reported as scheduled for this month by the Art Institute of Chicago. Several beautiful private collections have been made in that city. In Washington, the Library of Congress has received as a gift the collection assembled by Crosby Stuart Noyes. A list of the prints comprised is obtainable in a reprint from the report of the Librarian of Congress for 1906.

WE ARE in receipt of a copy of the sixteenth annual edition of Hendrick's Commercial Register of the United States. This invaluable directory has now reached the bulk of over 1,200 pages, and includes, for the huge total of more than 25,500 manufacturing and construction industries, all available addresses, arranged alphabetically and by locality.

March Art Calendar

MARCH ART CALENDAR

NEW YORK. AN EXHIBITION of works by the late Augustus Saint-Gaudens will be opened at the Metropolitan Museum of Art March 3.

AN EXHIBITION of "Advertising Art" will remain on view at the galleries of the National Arts Club, 119 East Nineteenth Street, to March 1.

PROFESSOR FENOLLOSA's subscription course of lectures continues in the National Arts Club studios on Tuesday evenings as follows: February 25, "Culmination of Chinese Nature Painting"; March 3, "The Chinese School of Nature Painting in Japan"; March 10, "Early Kang School in Japan"; March 17, "Modern Aristocratic Art in Japan"; March 24, "Modern Plebeian Japanese Art at Kioto"; and March 31, "Modern Plebeian Japanese Art at Yeddo." Tickets may be obtained of the secretary.

THE MUNICIPAL ART SOCIETY, of New York, holds its seventh annual exhibition in the Galleries of the National Arts Club, from March 3 to 27, inclusive, 10 A.M. to 6 P.M. daily. The annual dinner of the society is set for March 3.

THE NEW YORK SOCIETY OF KERAMIC ARTS will be addressed on March 10 at the National Arts Club, by Charles I. Jones, on "Persian Rugs and Textiles."

M. KNOEDLER & Co., 355 Fifth Avenue, are showing a group of portraits by John da Costa, to March 5, inclusive. From March 6 to March 14 M. Fromkes exhibits portraits, followed by F. Percy Wild, from March 14 to 26, and Albert Rosenthal, from March 27 to April 4.

N. E. MONTROSS, 372 Fifth Avenue, continues an exhibition of paintings by T. W. Dewing and D. W. Tryon to February 29. Pictures subsequently on view are as follows: By Horatio Walker, March 3 to March 14, and by the Ten American Painters, March 17 to April 4.

MALCOLM FRASER will exhibit at William Clausen's new galleries, 7 East Thirty-fifth Street, a series of twelve paintings, under the title "Comedie Spirituelle et Humaine." The themes are all Biblical, and the paintings are the result of three years' work at Brook Haven, L. I.

SCOTT & FOWLER COMPANY, 205 Fifth Avenue, announce for exhibition during March the painting entitled "L'Ile de Cythere," by Monticelli.

Barbizon and modern Dutch paintings will also be on view.

GEORGES A. GLAENZER & Co., 33 East Twentieth Street, will have on view some recent examples of portraiture and sketches in water color by Florence Wyman.

YAMANAKA & Co., 254 Fifth Avenue, are showing a comprehensive collection of Japanese color prints.

THE NATIONAL ACADEMY OF DESIGN opens its eighty-third annual exhibition of paintings and sculpture March 13. The exhibition closes April 18.

BOSTON.—R. C. and N. M. Vose, 320 Boylston Street, have opened an exhibition of paintings by Richard Baseleer, the Antwerp artist. An important canvas by Baseleer has been purchased recently for the Brussels Museum. Six of his latest works are now on view as above.

THE COPLEY SOCIETY, of Boston, opens its exhibition at 198 Clarendon Street on March 10. Works will be received until March 4.

CHICAGO.—THE ART INSTITUTE, of Chicago, will show from March 10 to 25 a collection of paintings by Elizabeth W. Roberts.

WATER COLORS by Bosboom, whose work was commented upon in our issue for February, together with sketches by Neuhuys, James Maris, Weissenbruch, Kever and others, will be shown by W. Scott Thurber, 210 Wabash Avenue, who will give prominent place during the month to a group of miniature portraits by Charles Turrell, of London.

PHILADELPHIA.—ROBERT M. LINDSAY, 1028 Walnut Street, corner of Eleventh, will show paintings by Inness, West, Doughty, Rottermell, Old Crome, Foster, Constable, Detti, Kozakiewicz, together with three canvases by W. T. Richards.

BUFFALO.—THE BUFFALO SOCIETY OF MINERAL PAINTERS will hold an exhibition at the Hotel Iroquois.

PITTSBURGH.—WORKS will be received shortly by local juries for the annual exhibition at the Carnegie Institute, to open April 30. It is announced that the display will be limited.

NEW HAVEN.—THE NEW HAVEN PAINT AND CLAY CLUB will open its eighth annual exhibition of paintings, drawings and sculpture March 5. The exhibition will continue to March 28.

Pennsylvania Academy

THE ANNUAL EXHIBITION OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

BY J. NILSEN LAURVIK

THE yearly exhibition held by the Pennsylvania Academy of the Fine Arts might well be called the Annual Rebuke. It has long constituted the most representative showing of American art in this country, coming around, year after year, to confront the carping critic and a not always too appreciative public.

No better evidence of the vitality and inherent worth of art in this country could possibly be offered than the exhibition which opened on January 20, in Philadelphia. It was the largest, nearly 1,000 exhibits being shown, and the best in the history of the Pennsylvania Academy. The average of excellence achieved was unusually high, and the number of poor and mediocre works were uncommonly few, except in the domain of sculpture, where the showing was lamentably disappointing. In years past this has always constituted an interesting part of the exhibition, and one was quite certain of seeing something worth while. This year one failed to note, with one or two exceptions, anything that might be regarded as a contribution to art. Most of the sculptors whose works were shown here were only marking time, and some were not even keeping up with the lagging procession. Nearly a score of animal pieces by the late Edward Kemeys were shown, which forced one to the conclusion that as an artist he is a much overrated man. His work is lacking both in originality of conception and spontaneity of execution, and one could see no justification in it for calling him the American Barye, as has been done by certain well-intentioned but misguided people. The real American Barye will not be a man who suggested Barye, except in so far as he might take animals for his subject matter, but one who may be expected to surpass him both in execution and in interpretation. At present there appears on the horizon only one man destined for that honor, and he, unfortunately, was not represented in this exhibition.

With the exception of this arid waste of sculpture, the work shown in this exhibition was characterized by an exhilarating spirit of manly vigor. It gave practical confirmation to the belief that the renaissance of modern art will occur in this country by reason of our separation from European culture and traditions, because of a wholesome disregard of the old, musty conventions that still

fetter foreign art, and by virtue of a landscape replete with unique possibilities and a life more varied than can be found in any other country in the world.

This has already begun to make itself felt to the consternation of all that is formal and academic, and one of the most interesting groups of painters in this country to-day is composed of a number of the younger men who use the material that lies ready close at hand, who concern themselves most largely with depicting the life about us. This they



PROTRAIT OF AN ACTRESS

BY HOMER BOSS

do with an understanding and a fine appreciation of its many possibilities that promise well for the future of art here. It is not to be denied, however, that this ebullient vigor, this youthful exuberance, becomes a trifle too self-assertive at times, in its almost belligerent attitude of throwing down the gauntlet to the past. It is reminiscent of the strong man newly become aware of his powers, who delights in prodigally expending his strength on whatever comes to hand.

Nothing in the whole exhibition illustrated this better than the three paintings by George Bellows, which demonstrated both the power and the shortcomings of this new school. In *The Pennsylvania Excavation*, a realistic presentation of the big hole in winter, with its bedraggled snow and slush and mud, this power and directness of treatment verges on unbridled, brutal crudity that "was perfectly stunning," no doubt, but hardly satisfying artistically. That he knows how, intelligently, to direct and control this power is convincingly shown in his large painting of a boxing bout in full swing, called *A Stag at Sharkey's*, wherein he has successfully dramatized the scene in which the boxers loom large and portentous against the background of the cynical featured faces of the spectators, who grin and urge the combatants on with a hollow hulla-balloo and a wild clatter of fat, pudgy hands. This is straightforward, virile work with a vengeance, that looks life unquittingly in the face, and that completely laughs out of countenance such a smug, inane canvas as the *Portrait*, by Philip L. Hale, or his sad, silly imitation called *Glitter*, wherein he has copied both matter and manner from Howard Cushing. This was the other extreme of the pendulum—too much cleverness and too little conviction.

What a necessary and valuable asset this is in art as well as in all other matters of life was shown in the work of the newcomer, Homer Boss, whose *Portrait of an Actress* was the very antithesis of the superficially clever and imitable Hale. As an example of reticent, yet vigorous painting, embodying what is best in the art of portraiture, this canvas, by Boss, marks the advent of a man who will surely come to occupy an important place in the world of art. In this portrait he has abandoned the mannerisms that fettered the full expression of his personality, and we see the man in his own image. It was far superior to his *Girl with a Fan* shown in the Exhibition of Contemporary Art, at the National Arts Club, being more subtly modeled, the flesh tones beautifully rendered, and the whole figure dominated by a quiet distinction that lifts

it above most of the portraits in an exhibition notable for its many fine examples of portraiture. A canvas that in every way deserved to rank with the foregoing was the painting by another comparative newcomer, Ben Ali Haggin, whose portrait of Madame Hanako is a very distinguished performance, fit to take its place with the best that has been done in this country. Hung on the line and not at a neck-breaking angle as at the National Academy exhibition, where it was skied beyond inspection except with field-glasses, this canvas constituted one of the most compelling exhibits in the whole show. In keeping with this was the *Portrait in Black*, by Irving R. Wiles, which also showed to better advantage here than at the late Academy exhibition, as did John W. Alexander's *Portrait*, which did not seem quite so flat when hung alone.

Quite in contrast with these refined, earnest canvases was the life-size nude, by William M. Paxton, with the pretentious alliterative, *Glow of Gold and Gleam of Pearl*, for its title, which, like the painting it was supposed to describe, was a piece of super-refined affectation, which might, perhaps, be interesting as an exposition of academic, almost Bouguereau-like perfection of drawing but that had little to do with either life or beauty. In a class with this, though possessed of more charm and a greater sense of reality, were the two nudes of children, by Sergeant Kendall, which are a fine demonstration of craftsmanship driven to its limits, without, however, accomplishing a great work of art. This was equally true of other canvases in the exhibition, which arrested one at first glance, only to prove on closer examination superficially clever and devoid of any real interest in life. Such was the large painting, by Eugene Paul Ullman, called *Child at Play*, which had little to commend it beyond a certain French *chic* that seemed very unreal when compared with such unaffected spontaneous gaiety of color and design as was seen in the refreshingly breezy canvas called *Roller Skates*, by Elizabeth Sparhawk-Jones, who was awarded the Mary Smith prize. This painter was another newcomer who has justified in no uncertain terms the promise made in her earlier work.

Thus the younger generation comes knocking at the door through which the masters passed some years ago, and Sargent and Chase, Hassam and Weir will have to look to their laurels. They demonstrate very clearly in this exhibition, however, that they are in no immediate danger of being eclipsed by these new luminaries, who may, after all, prove to be little more than passing meteors. I



Mary Smith Prize, 1908

ROLLER SKATES
BY ELIZABETH SPARHAWK-JONES

Pennsylvania Academy

doubt that few works shown here will stand the test of time better, or even as well, as has Sargent's *Lady with a Rose*, whose substantial merits have only been more firmly established with the years. Painted as far back as 1882, when Sargent was not yet a name to conjure with, this canvas has more than held its own with the most notable achievements in portraiture done since the day it created its first furor.

With its old-fashioned crinoline dress, its rich yet sober color and its supple, unostentatious technique, it has to-day the aspect of an old master. From most every point of view this canvas is superior to his later work. He had not yet become so preoccupied with the superficial aspect of things which has made him to-day the most incomparable master of still life the world has ever seen. There is a power of evocation in this canvas altogether absent in his work of to-day, and one is conscious of the spirit that imbues and invests matter with life. To call his present work psychological portraiture, as has been done by some overzealous enthusiasts, is somewhat far-fetched. That it gives a vivid impression of reality there is no denying, something it could not very well fail of doing by reason of its wonderfully accurate rendering of surfaces, which are searched out with such masterly precision as to give the illusion of life, when in reality it only presents the outward pomp and show, the trappings and habiliments of life. And it is just in this respect that the *Lady with a Rose* is so infinitely superior to his famous portrait of the Misses Wertheimer, his Mrs. Mathias, shown two years ago at the Pennsylvania Academy, or his portrait of A. Augustus Healy, Esq., in the present exhibition, which is as good an illustration as any of his still-life manner.

In a man less able technically, this shortcoming is more obvious and in just that degree does the work of the lesser men fail of imposing themselves upon you. This was true of the portrait of T. De Witt Cuyler, Esq., by Julian Story, and the portrait of Mrs. Victor Mather, by William M. Chase, both of which appeared over-refined in color and treatment when compared with the splendid directness of the Sargent hanging in the same room. Then, if one looked at the fine, moving canvas, called *Girl with Lemons*, by Charles W. Hawthorne, one had a strong feeling of the superficial brilliancy and the deadly cleverness of much of the work that is most admired. One felt in the presence of many of these canvases that it was painting for painting's sake, in which brush work and tricks of technique have been exploited for their own glory, pianola-

like, without any regard for life and its deeper significance. Surely, one may be pardoned for expecting something more from the artist than acrobatic feats of technique, however interesting, however amusing these may be in themselves. It is this rare quality of suggesting more than he tells, this latent power of inference developed in his later work, that gives an alluring, persuasive charm to these new paintings of Hawthorne. Since his last appearance in any public exhibition—about two years ago—he has evidently had certain spiritual adventures which have given new color and meaning to his work, and his brush is charged with a more soul-searching touch than ever before. And that is what gives peculiar distinction to the painting of this little Italian girl peeling lemons in a yellow bowl, whose color is repeated in the yellow-green shawl cast over her shoulders.

The Temple Medal was this year awarded to Frank W. Benson for his painting of three young girls seated under some trees, called *Portrait of My Three Daughters*, which was a fine exposition of sunlight painting, refreshingly cheerful in color and composition, thoroughly deserving of the honor bestowed upon it. One questions the good judgment of the jury, however, in awarding the Lippincott Prize to James R. Hopkins for his canvas called *The Shining Gown*, which, to be sure, is nice enough in pattern and unobtrusively painted but not especially notable. It certainly falls considerably below the beautifully painted figure in white, hanging near it, called *Une Parisienne*, by Alfred H. Maurer, or *The Whistling Boy*, by J. Frank Currier, which was one of the most unforgettable little canvases in the whole exhibition, that found its fellow in the no less interesting painting by Will Howe Foote of the head of a *Boy*. This, and the *Girl in Brown*, by Frederick C. Frieseke, made the *Portrait of William V. Lawrence*, by Violet Oakley, hanging on the same wall, look like a highly colored Christmas card that was not concerned with life or the living. To look at this and then at the life-size portrait by Cecilia Beaux of *Brother and Sister*, hanging on the wall opposite, was much like coming into touch with reality again after being in a stained-glass window factory, where everything was circumscribed by a petrifying formalism. While this and her portrait of Mr. Lewis are not to be ranked with such a masterly canvas as her fine portrait of Mr. D., exhibited here two years ago, nevertheless, they show Miss Beaux as being one of the most able exponents of portrait painting in this country to-day. Of the many who have, in recent years, come under the sway of

Pennsylvania Academy

the Sargent influence, she has most thoroughly assimilated and made her own what was good in it, growing year by year in individual expression.

She, like Sargent, wields the "big stick" in art as do few other painters to-day, imposing her point of view upon us, until, in mere self-defence, we are compelled to readjust our focus, so to speak, or run the risk of losing much that is very fine, wholesome and worthy of serious attention. The failure to so readjust our focus would surely have resulted in our missing such an unobtrusive canvas as *Girls Reading*, by Edmund C. Tarbell, which was none the less worthy to rank on equal footing with the best in the whole show. In the matter of absolutely truthful rendering of light and air it far excelled almost everything else shown.

Landscap painting as a means of personal expression has steadily advanced in this country, until, to-day, it is the chief glory of American art. The work of such men as W. E. Elmer Schofield, whose *Old Mill on the Somme* is a beautiful presentation of what would be regarded by many as a commonplace subject; of Edward W. Redfield, represented here by a winter landscape, called *December*, a frankly realistic rendering of nature, executed with a fine knowledge of atmosphere, light and air; of Willard L. Metcalf, whose painting, called *Trembling Leaves*, was a most delightful and straight-

tation of a sequestered nook in nature; of Childe Hassam, whose *Leda*, *The Aspens* and his large *Aphrodite* were all remarkable for their rendering of sunlight; of Twachtman, whose two canvases were among the most delicately poetic interpretations of nature in the exhibition; of George Elmer Browne, of Jonas Lie, of Charles Morris Young—the work of all these is so far above the general average of landscape painting as to make comparisons seem futile. We miss, however, Dabo's poetic adumbrations of nature, Steichen's weird and mysterious evocations and the calm and somewhat somber outlook of Robertson K. Mygatt. On the whole, this exhibition was refreshingly sane and progressive.



PORTRAIT OF G. WALLANDER WASHBURN

BY WM. M. CHASE

THE NATIONAL SOCIETY OF CRAFTSMEN

THE exhibition held by the National Society of Craftsmen, of 119 East Nineteenth Street, New York, in the Galleries of the National Arts Club, on Gramercy Park, in the early part of December, seems to have aroused a fresh interest in the public for the work of the society. Many more visitors have come to the studio, and the sales during the months of December and January reached a most satisfactory figure. Many orders for work were taken by the craftsmen during the December exhibition, and they have been spending so much time in filling them that little of interest has been sent to the permanent exhibition, still maintained at the society's studio.

Arrangements are being made by a group of bookbinders of the club to enlarge their exhibition of well-bound books, and to include in it the kindred art of illumination. Cases to hold the books are now being installed in the upper gallery of the rooms, and here the little group of bookbinders propose to establish a permanent sales place for themselves, and to keep their stock of books full of finely bound and finished volumes so that something beautiful may always be found in this corner. The committee in charge, which has busied itself in calling out the work and interest of bookbinders all over the country, comprises: Miss Adeline G. Wykes, chairman and secretary; Miss Edith Diehl, Miss Fanny Dudley, Miss Flora N. Hall, Mrs. H. K. Pomeroy and Miss Helen Livingston Warren.

Some changes have been made in the arrangement of goods. A case containing some fine overglaze painting has rendered one of the smaller rooms more attractive, and the side-wall has been covered with some of the exquisite tapestries shown at the exhibition of December.

The craftsmen had the great pleasure of listening to a short, informal talk by Sir Purdon Clarke, who spoke on craftwork in the studios of the society, on the evening of January 23.

The First Annual Exhibition of Advertising Art, which was to open February 19, at the Galleries of the National Arts Club, is to remain on view until March 1. The exhibition, which is under the direction of the committee on publication of the National Arts Club, will contain some attractive specimens of art as it is applied to advertising, such as magazine and newspaper advertising designs, posters, covers of catalogues, booklets, folders, pamphlets and magazine covers.

THE NATIONAL ARTS CLUB

THE "Special Exhibition of Contemporary Art" at the galleries of the National Arts Club, which closed during the last week of January, contained most interesting examples of unconventional painting. Among the notable works shown were: *The Hudson Above Weehawken* and *The Hudson Near Rondout*, by Leon Dabo; *Evening Glow* and *Moonlight at Boulange*, by T. Scott Dabo; *The Spielers* and *Child of the Slums*, by George Luks. A lifelike, virile portrait of Paul Cornoyer was shown by Irving R. Wiles. Mr. Cornoyer's *Madison Square* in a snow storm hung on the same wall. Eduard Steichen was represented by his *Nocturne of the Black Women*; John Sloan by *The Look of a Woman*, and Eugene Higgins by *Homeless*, *The Night Prowler* and *Along the River*.

Among other artists represented were: J. H. Twachtman and James McNeill Whistler, whose *Portrait of Mrs. Louis Jarvis* occupied a prominent position; William M. Chase, William S. Sartain, Childe Hassam, Rockwell Kent, Homer Boss, Everett Shinn, Mrs. Charlotte Coman, Carl Sprinchorn and Robertson Mygatt.

Among the examples of sculpture were included: *The Universal Mother*, by Carl Haag; *The Tunisian Jewess*, by Louis Potter; the *Lions*, by Arthur Putnam; the *Performing Bear* and *Playing Leopards*, by Eli Harvey; the *Newly Roped Wild Horse*, by Solon Borglum; Miss Eberle's *Dancing Girls*, and the *Goblins*, by Chester Beach.

A collection of prints, etchings and drawings were also on view, among the artists contributing being Miss Boughton, Miss Brigman, Mrs. Käsebier, Frank Eugene, George H. Seeley, Alfred Stieglitz, C. H. White, Alvin Langdon Coburn, J. T. Kelley, Joseph Pennell, C. Washburn, Miss Cassatt, George Senseney, C. M. Platt, D. S. MacLaughlan and Miss Pamela Coleman Smith.

An Exhibition by Contemporary Painters was opened at the galleries of the National Arts Club, February 1. This exhibition, under the supervision of Frank Vincent Du Mond, contained examples of work by Jules Turcas, Gifford Beal, Allen B. Talcott, Paul Dougherty, William R. Foote, Robert David Gauley, Henry Golden Dearth, Leonard Ochtmann, Emil Carlsen, Hugo Ballin, Albert Groll, Charles Hawthorne, F. Ballard Williams, F. Luis Mora, William S. Robinson and W. L. Lathrop.

Announcements of various events scheduled for March will be found on another page.

PRACTICAL BOOKBINDING—VI. (CONCLUDED) BY MORRIS LEE KING

"Striking" the tool (concluded): When a tool has been impressed in the wrong place, or when an impression has been badly "doubled," the matter may be rectified by wetting the leather thoroughly with water or vinegar. After it is thoroughly soaked raise the leather, point by point, using for this purpose a pin mounted in a thin wooden handle. Run the point in on an acute slant always; never use a steel point, such as a needle, as there is danger of the steel staining the more delicate colored leathers. After the spot has been raised it may be smoothed over with a flat folder and allowed to dry and then blinded-in again.

If an impression is burned by an overheated tool, it may not be possible to remedy the defect except by setting in a fresh piece of leather. This may sometimes be fitted to the impression, the edges overlapping a bit; it may be necessary at times to set in a larger piece extending to some neighboring line, which, when tooled, will cover the joint. At the same time, if the leather is not burned deeply, it may be moistened, raised up as well as possible and the tool carefully reimpresed; it is sometimes surprising how good the result is.

In preparing a design and using it, the following are the processes in sequence:

First—Lay out design with tools on thin, tough paper.

Second—Blind-in design through the paper; tools fairly hot.

Third—Reimpress the design, leather dry; tools fairly hot.

Fourth—Blind-in again, leather slightly moist; tools warm only.

Fifth—Apply one coat of glaire and let dry.

Sixth—Pencil in oil, apply gold, impress tools.

Seventh—Glaire in again and repeat tooling.

Sequence in finishing: It is advisable to finish the inside of the covers first. The book is laid open on a finishing block (see illustration), a weight firmly holding the cover to be finished. The outside of each cover is next completed, the book being open, face down, cover weighted, lying on thick part of block. The edges and leather over the head band are next done, if they are to have any decoration; the back should be done last. For this the book is held, back up, in the finishing press, between two pressing boards. The latter should not come up high enough to interfere with the full use of the finishing tools.

Lettering: The title and the name of the author are the two things which are the most important and to which the design used on the back should be subordinated. The lettering should stand out plainly and at the same time not be out of proportion to the panel decoration.

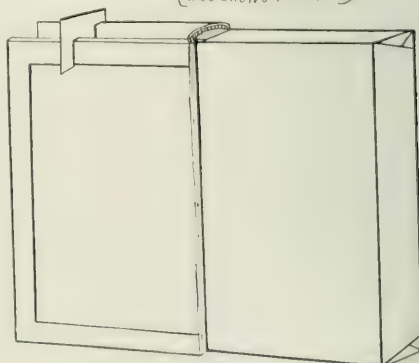
As books vary much in thickness and as the thinnest book may have a very voluminous title, it often taxes the worker's ingenuity to make a harmonious arrangement. In very thin books it may be found necessary to have no raised bands at all, the title covering the whole length of the back in a single line. In such cases, handle letters should be used. The size of type used must, of course, depend on the length of title and the thickness of the back. As a rule, type of larger size may be used in this style.

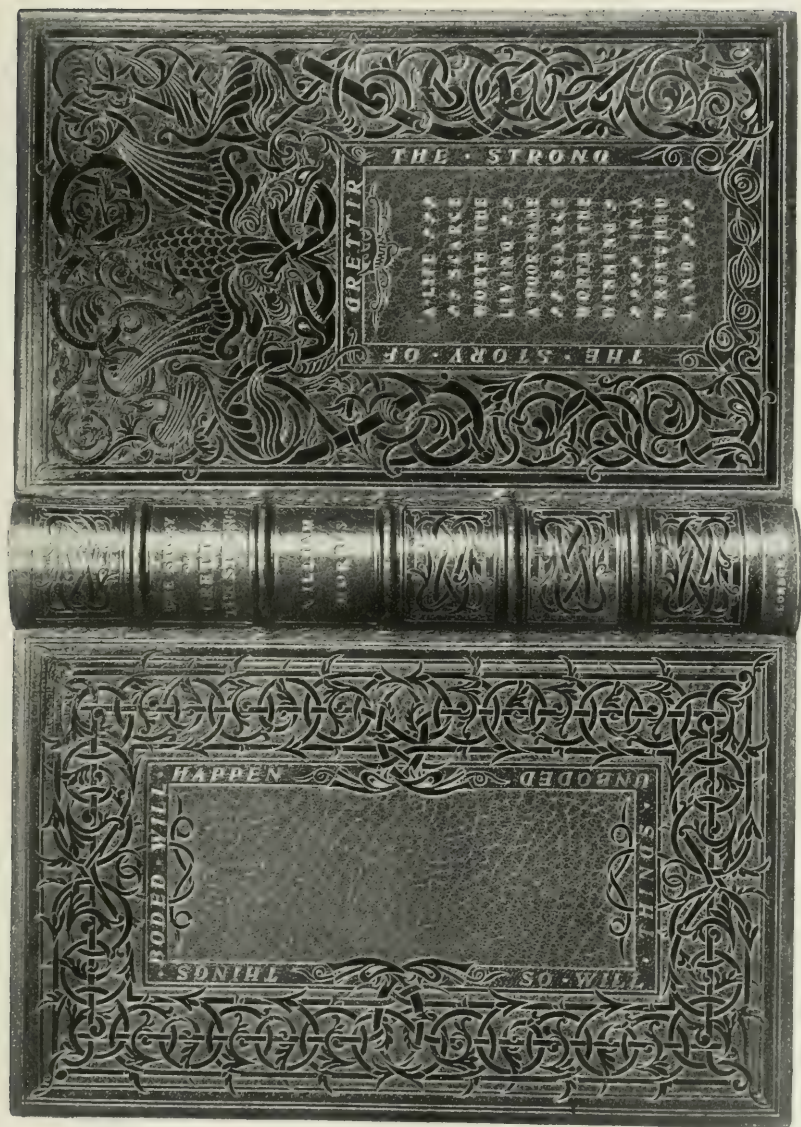
For an ordinary back ($\frac{3}{4}$ to $1\frac{1}{4}$ inches) it is better to break long words or divide the title in several lines, properly proportioned, thus using a larger size type than would otherwise be the case. It is customary to place the title in the second panel, the author's name in the third. Many binders, however, skip one panel and place the author's name in the fourth panel.

Often both title and name are placed in one panel (second), as one well-filled and well-proportioned panel is more decorative than two rather scantily filled. This should, however, never be done at a sacrifice of legibility. It may be accepted that lettering on backs appears at its best when it is laid out by taking a perpendicular line through the center of the panel as a base line, the lettering being equal in amount on both sides of the line.

Some binders begin all words near the left edge

DRYING OUT, AFTER END PAPERS
ARE PASTED DOWN
(ALSO SHOWS THE "CAP")





BOUND AT "BRADSTREET'S" AND LOANED BY COURTESY OF THE OWNER
MR. HENRY W. POOR

DESIGNED AND FINISHED BY MR. ALFRED LAUNDER, IN PALE FAWN-COLORED LEVANT
SCANDINAVIAN DETAIL INLAID WITH FIVE SHADES OF BROWN AND RICH TURKEY RED LETTERING
ON OLIVE GREEN AND DARK BROWN

Practical Bookbinding

of the panel, filling out the vacant spaces on the right by stars or dots corresponding to letters. If well done, it is very effective and appropriate in suitable cases.

Experimenting with a given sized panel and a selected type (or handle letters) is the only way in which the beginner will acquire a definite knowledge of the little difficulties which surround this particular branch of work. In experimenting on paper, however, it should be borne in mind that the type should be separated a trifle more when used on leather. Spacing the type is also useful for making a given word cover a slightly longer space.

Edge gilding: Edges may be "full gilt," "gilt in the rough," or only have the head gilt. Full gilt edges are not in common use; this style is mostly used in religious books and in very elaborate, showy publications. "Gilt in the rough" means that the rough edges of hand-made paper are gilded untrimmed. Valuable editions, etc., are not trimmed, but gilded in the original sizes. This gilding is done before sewing. The style most popular is to have the head gilt, which is done principally for the purpose of catching the dust as the book stands upright on the shelves and allowing it to be easily rubbed off. The head should be gilded just after the boards are laced in and the head has been cut.

Gilding the head: Throw the boards back, place gilding boards on each side of the head flush with the surface to be gilt; screw up very tightly in the press. (A regular gilding press is made, which has metal instead of wooden screws, which exert much greater pressure. The amateur can, however, get along with the lying press.) The head is scraped and sand-papered. Take a piece of gilder's red chalk, rub with water on a stone, to make a somewhat thick paste, which must be thick enough not to run between the leaves. Apply it with a stiff brush (with short bristles). When dry, brush again with a stiff brush, which removes the superfluous chalk and polishes the edges somewhat. Glaire the whole, or part of it, and apply the gold-leaf (previously cut to proper size), and let it dry. In an hour or two it may be burnished with the agate burnisher. It is well to lay an oiled paper on the gold when beginning this operation. It may also be finished *through* this thin paper; it will then not be so bright, but rather of the "dead gold" order.

In commercial work, and also in much work done by private binders, edge-gilding is usually sent out to be done by houses which devote their entire time to this special work. I advise the beginner not to gild the edges of his own

books for the time being, but to have it done by experts in that particular line. It is much more satisfactory, as a rule, than to do it one's self.

Pasting down the end-papers: This is done after the finishing is completed. The book may be polished also if desired, or this may be done afterward. Lay the book open on a finishing block or other suitable support; tear off carefully the outside waste paper, and with folder clean out the joint, removing any remnants of paper, glue or paste; on holding the end-paper down on the inside of the cover, after fitting it well into the joint, it will be found to be too large in every direction. As it should just lap over a trifle on the leather turn-over at head, tail and fore edge and still not cover the gold line next the inside edge, it is necessary to cut it very accurately. With one leg of the compass resting on the outside of fore edge, open it until the other leg is about one-sixteenth of an inch from the edge of the turned-in leather. Fix the compass. Now press the end-paper down on the cover, place a light weight on it, fit the paper well into the joint by firm smoothing (with thumb nail and finger), then flatten the end-paper down well, and, holding it steady, mark two points each at head, tail and fore edge with the inside leg of the compass. Let the end-paper resume its natural position, slip a cutting tin under it and cut through the points made by the compass. The paper will then be found to fit accurately: Two points are to be specially noted here: *First*, the end-paper at head and tail should be cut off only to a point over the inside edge of the board; the cut should then go almost at right angles to the top and bottom of the end-paper. This leaves a better finish at these points by allowing enough paper to cover the *ends* of the joint. *Second*, allowance should be made for the slight expansion which takes place when the end-paper is pasted. Therefore, cut a slight strip, say one-thirty-second of an inch, off the fore edge—the same from the head and tail; but these strips, while beginning that width at fore edge, should run off to nothing (being therefore of long, narrow wedge shape), as the paper cannot expand freely near the joint. They are now trimmed and ready for pasting down. Slip a large piece of stiff paper under the end-paper and well into the joint. Some thick paste should be well rubbed with the finger *into* the hinge. This cannot be too thoroughly done. While doing this, protect the end paper with another paper on top of it.

Steadying the end-paper with one hand, paste it thoroughly but rapidly with paste (not too thin, or it will later on squeeze out on the edge of the

Practical Bookbinding

leather and mar the tooling). Raise it up with one hand and with the other smooth it firmly into the joint and down on the cover. Cover the joint with a tough piece of paper, and with thumb nail and finger press and rub the joint firmly; then rub down the rest of it (through paper) with a straight-edge folder. Air bubbles and wrinkles in the paper must be smoothed out as they appear. Great persistency in rubbing the paper into the joint must be used, so it will adhere at every point; else, when it is finally dry and the back is shut, the dreaded "pencil-case" will appear somewhere in the joint. This is simply a part of the end-paper which has not "stuck." By careful preliminary rubbing of paste into the joint and painstaking rubbing *from time to time* after the paper is pasted down, this accident will not happen. After one end-paper is pasted down, I advise the amateur to let it dry at least one-half day before doing the other. Should the end-paper, after pasting down, still overlap the leather too much at any point, it should be cut to proper size immediately, using a straight edge and a very sharp knife, being careful not to cut through the leather.

Polishing and crushing: After the book has been tooled both inside and out and on the back, it must be polished and crushed. Both of these operations are rather lengthy ones.

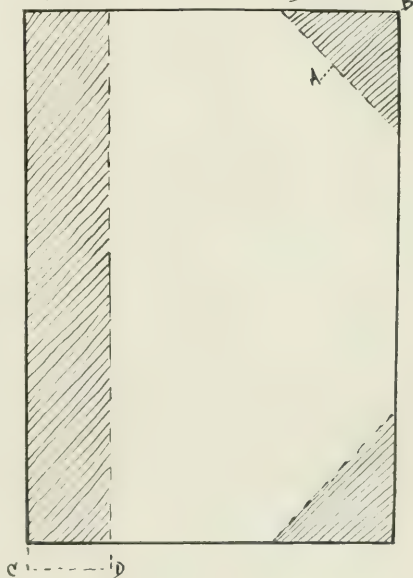
Polishing Plates: The usual material from which polishing plates are made is copper or brass about one-fourth inch thick, and either nicked or silver plated. One pair of plates of good size, say 9 by 12, will answer the purpose of the average worker. It is, of course, more convenient to have plates of various sizes, but they are somewhat expensive.

I am using a pair of plates made of aluminum. These plates have the advantage of being very much lighter in weight, but they also have the disadvantage of not retaining the heat as the more dense metal does. For amateur use, however, where only one book at a time is being crushed, they do very well. Aluminum becomes easily tarnished, so it is necessary to have them plated. I have succeeded in having a pair nickel-plated, but it seems rather difficult to have this done. (Aluminum plates cost much less than of brass, copper, etc.)

The polishing is done with either one of the two polishing irons which are in stock, each portion of the cover being gone over with a polisher which is somewhat hotter than the finishing tools themselves, not too much pressure being used during the operation. The polish is produced with the polisher and not with the polishing plates.

After the book has been given the gloss which is desired, it goes through the operation of crushing. In order to do this successfully and evenly, a pair of metal plates are heated on the stove, the degree of heat being about that used in the finishing tools. Two thin polishing tins are also heated, one being placed inside each cover, with perhaps one thickness of clean blotting paper between the tin and the sections. Great care must be taken to have both the blotting paper and the tin go well down into the joint of the book. The tins being in place, the book is closed and laid on one of the hot plates, the other being placed on top of it. The book and plates are now put in the press. To facilitate handling the hot plates and book, I find it well to place a thin board (one-quarter inch thick) outside each plate. Transfer the whole (holding them firmly so no disarrangement may take place) to the press, which is then screwed down securely until a somewhat firm pressure is exerted on the book. It is much better to have too little pressure than too much, and it is well to remember that a very moderate pressure, combined with the heat of the plates, exerts a very great influence on the soft leather. My own method is to have the plates only moderately hot, bringing a reasonable amount

SIDE OF HALF BOUND BOOK



Practical Bookbinding

of pressure to bear on the book for a few minutes only, then loosen it up and again screw the press down until the plates just hold the book in place. When placing the book in the press it should be so adjusted that its center lies under the central point of the platen of the press.

The book should be left in the press overnight, or at least for several hours, and if it is found that it is not crushed enough—which is not often the case—it can be easily remedied. Too often, however, the beginner finds that the pressure he has used has been so great that the grain of the leather has been quite crushed out, leaving a glossy surface, the gold being thus on the surface of the leather.

It should be noted that one of the objects of proper "blinding-in" is to get the impression deep enough and sharp enough, so that when the book is finished no amount of handling will impair the brilliancy of the gold, for the reason that the whole pattern is sunk below the surface of the leather and is not touched when the book is used. On the contrary, when the "blinding-in" is poorly done, or if the crushing is overdone, the gold is in this operation brought up to the surface of the leather and is open to injury from the slightest cause.

Half-bound books : This is a most useful style for library use. The forwarding is in all respects the same as that already described, up to the point of putting in leather. In this case the back and corners only are covered with leather. The leather may extend on the sides as far as may be desired; the only point to be observed is to have the width from A to B the same, or a bit greater than from C to D. Otherwise the corners seem "skimpy." After the leather has been put in place and has dried thoroughly, it should be cut square and true at the free edges. Now cut a piece of thin mill-board to fit on the outside and cover all of the board not covered with leather. Using this as a pattern, enough filling should be cut to raise the surface level with the leather. The filling should be long enough to cover the edges and the inside edge of the board also if the leather here needs it. The turn-over of the filling should not go further than does the leather. If the inside of the board needs lining as a whole, special filling should be cut for it, just as in full-bound work.

When the filling-in has been completed, lines should be drawn on the leather (with straight edge and folder) about one-eighth inch from the edge.

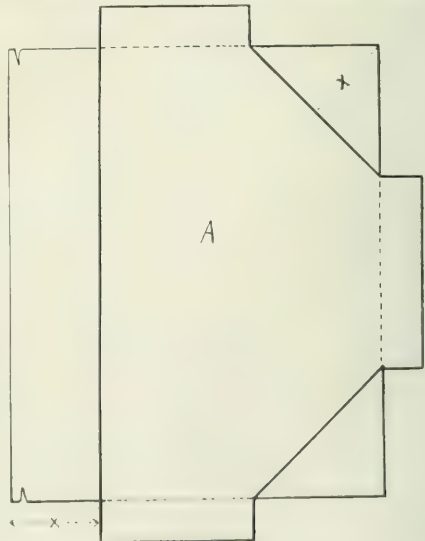
The paper or cloth for covering the board is then cut to fit the space. It should be large enough to come up to the lines above referred to and

to turn over the edges of the cover. It may be fastened on with paste or glue; the latter is best, but very troublesome to use until one becomes expert.

Opening a newly bound book : When both forwarding and finishing are quite done, the binder should "open" the book carefully in the following manner: Open one cover flat; hold a ruler's edge upright against the end-paper (fly-leaf) where it is pasted to the section. Open the end-paper and run a folder along the straight edge, thus "breaking" the page somewhat. Do the same to the other end-paper. Now take all the sections, hold them perpendicular, the covers lying on the bench; take two or three sections at a time (front and back alternately), flatten them down and run the hand along the joint, always beginning at the center of back, thus flattening them down as much as possible. Continue until all have been attended to. The book should now be put under pressure again—not necessarily in the press—and left a day or a few days before it is allowed to leave the bindery.

"Hand-tooled" work produced by machinery : A few words on this modern development may not be out of place. The well-known method of "blocking" has recently been made use of to produce a

HALF BOUND WORK
A SHOWS SHAPE AND PROPORTION OF PAPER SIDES



style of finishing which in itself is quite well enough; it is very objectionable, however, to impose bindings finished by such purely mechanical processes on the guileless public as "hand-tooled" books.

These "blocked patterns" are produced as follows: The whole design is engraved on a single metal plate. This is placed in an "arming press" and heated. The cover with a blanket of gold-leaf (this often of poor quality) on it, is slipped in position, the lever pulled, and "presto!" the pattern is produced. No preliminary "blinding-in" is needed. By this method all parts of the design are stamped to the same depth, and all parts are flat as regards surface. This naturally results in "loss of life" in the design; it is flat and uninteresting, devoid of that individuality which is always present in the simplest specimen of hand-work. In using small tools no two impressions are necessarily at the same angle; this causes the reflecting surfaces of the gold to be active at whatever angle the book is held and thus gives brightness and variety which can never exist in blocked work. It therefore follows that a hand-tooled book, where the design is worked out in small tools, is much more brilliant than where large tools are employed.

Some criticism expressed recently, by a competent authority, referring to this variety of work, may be read with profit:

"In short, it could not give the impress of thought and mind to its work, which render the simplest specimen of true handicraft more or less interesting and satisfactory. Its perfection was a dead level of uniformity, dull and unpleasing, and its limitations of ornamental or other art were pre-tentious failures."

The remarks "as to flatness" apply also to the employment of "rolls" in borders. They not only make a bad finish at the corners, but they produce a "flat" result, as the whole bearing surface must be on one level; the wider the roll the worse the effect.

It is only of recent years that a few unscrupulous publishers have begun to employ this method of exploiting their unwary customers.

The usual procedure is as follows: A so-called "limited edition" of some well-known standard set of volumes (on which the copyright has usually expired) is advertised and subscriptions are solicited. This is done by clever agents who work almost exclusively among people not familiar with such methods. It is represented that this is in itself a "limited" edition of say 1,000 copies, and that a small number of copies (from ten to thirty) are specially illustrated by original water-colors—

or line drawings on "specially prepared" paper—specially hand-bound and tooled, etc. When issued as full-bound work, the leather selected is sometimes of inferior quality and soon deteriorates.

In some cases the machine tooling is eked out by a small amount of hand-work, just enough to give color to the statement "it is hand-tooled." This business, however, only flourishes among customers who are in complete ignorance as to what constitutes a well-bound book.

There is only one thing to be said in favor of such work, and that is, that even though purchasers are defrauded to some extent, they soon find it out and in the research made necessary by this they do acquire a knowledge of what is the real thing, and in this way many of them become well posted for the future, as to the kind of books they ought to buy. In this manner a considerable knowledge of the art is spread abroad, though in a very objectionable manner.

In closing this article, I desire to express my indebtedness for many valuable points contained herein to the works of Zaehnsdorf, Cockerell, and particularly to the excellent articles published by Messrs. Sangorksi & Sutcliffe, of London. Their articles were illustrated by the best cuts which have so far come to my notice, and I have made free use of them, particularly those relating to sewing and headbanding.

I also desire to acknowledge my indebtedness to Bradstreet's bindery, its genial superintendent, Mr. John Oliver, and to the expert staff, Messrs. David Smith, forwarder; Nathaniel Kirby and Alfred Launder, finishers, and Miss Doran, who does the sewing and head-banding. To their willingness to give me practical points and to discuss them has been due whatever success I have had so far.

Not being interested in the art of bookbinding in any way except for the love of it, I have felt free to make full use of all accessible data which would aid me in bringing in compact shape before the beginner those points which will aid him in his efforts. If I have done this, in even a slight degree, I shall feel well repaid.

NEW YORK, September, 1907, 346 Broadway.

NOTE.—The author will be pleased to answer any inquiries made.

A NOTABLE addition to the Faculty of Fine Arts of Columbia University is reported. Kenyon Cox has been appointed professor of painting, Daniel Chester French professor of sculpture and John La Farge professor of the decorative arts. The three appointments speak well for the recognition of the importance of art study in the university curriculum on the part of both academic and artistic interests.



LOVE SONGS AND BUGLE CALLS
GREY CRUSHED LEVANT INLAID IN DEEP RED
CRIMSON AND WHITE. ORIGINAL DESIGN
THE ZAHN BINDERY, MEMPHIS





AMERICAN ARTISTS, NEW YORK AND CHICAGO

THE GOOD LUCK AT BOW, BY E. W. DILLER

The INTERNATIONAL • STUDIO •

VOL. XXXIV. No. 134

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APRIL, 1908

GEORGE DE FOREST BRUSH
BY MINNA C. SMITH

MANY are the contemporary stories told of the interesting and absorbed personality of George De Forest Brush, the highly individualized painter of motherhood and childhood—that every-day subject which is yet life's most difficult and delicate mystery. It is his art which is our concern, therefore the personality tales may stand aside, with this comment: There is never any self-advertising in them, although they have sometimes as distinct a flavor of the startling as the Whistler anecdotes, real or invented. Current stories of Brush are all indicative of a large idealism in active use. He interprets this quality in terms that are strong, simple and enduring. The permanence of his work is unquestionable; it readily impresses critic and amateur of modern art. He is master of his subject, the living beauty of motherhood and childhood. He translates this beauty as he perceives it in grouping, color and light, in drawing, modeling and drapery of classical dignity and simplicity.

We are apt in America to be jealous of Italian influence upon our painters, while ready to give Parisian training its full value. Yet it is more than doubtful whether even Botticelli has much influenced the most Botticellian compositions of De Forest Brush. He seeks their inspiration in life beloved, as the old Florentine sought it. He has proved the value, to himself at least, of few models well studied in every changing phase, and he is intimately fortunate in his models, his wife and seven children. Having contributed sympathetically and practically to his success, they live and will live on in art with him. Their pure human quality will not go out of fashion; it is no more Italian than it is especially American, and through constant study of its ever-varying tones, by subtle differentiation of its moods, he has given to the world during the past fifteen years an important

series of pictures. These are like, yet greatly differing, and have found place in the homes of collectors and in the galleries of the Museum of Fine Arts at Boston, the Corcoran Gallery at Washington, the Pennsylvania Academy of the Fine Arts at Philadelphia and the Metropolitan Museum in New York.

The well-known *Family Group*, seen at numerous exhibitions for years, has been recalled by the artist to his present studio on a hill outside Florence, where early in 1907 he found a house and garden to his liking. This picture is of a group of four children surrounding the mother, who holds erect an infant in arms. It is the intention of the artist to paint out what he has ceased to care for on this canvas, conceivably to paint an altogether new *Family Group*. Certainly with his present feeling for harmony the four little bare legs in a row will be eliminated, although the engaging pose of the two children could not be bettered. What he makes of this subject now will be significant both of his attainment and of his earlier intent. Possibly this picture may prove to be his masterpiece.

One of first rank in the list of pictures by George De Forest Brush is *Mother and Child*, the painting owned by the Museum at Boston, loaned during the year to the John Herron Art Institute, Indianapolis. In color this composition is dominated by hot browns and greens. The accent of blue in the sky, above the brown of landscape background, with slender thread of distant river, is echoed in the warm, low blue of the mother's gown-skirt. Her bodice is a brown-green, with brown-yellow sleeve. The exquisite naked child in her arms has the most Saxon of yellow-white hair, the flesh warm toned. The column back of the two repeats the browns, yellows and grays. Vitality and depth of color, and modeling instinct with life, are such in this picture that painters—of all people most impatient of the written word concerning the painted—seek also for adjectives to express the success and beauty of the work.

George De Forest Brush

Equal beauty and much nobility of line and color are in the *Mother and Child* at the Corcoran Gallery, while there is added a pang of the pain of motherhood seen in the face maternal, with its meek, all-comprehending womanliness. The wisdom of the chubby baby strikes just the right note. The child is "seer blest, on whom those truths do rest which we are toiling all our lives to find." *Mother and Child* is also the name of the painting by Brush at the Pennsylvania Academy, the second child, a boy, not in the title. His impressive face has the look of the little John Baptist in older works of art where Madonna and Boy are represented with sacred symbols. There is more of happiness in the face of the mother in this nobly composed picture than in either of the others of the name. And look at the hands! Was ever character expressed more firmly and finely? The infant in her arms is a sunnier little creature than in either the Boston or Corcoran picture.

Somewhat more decorative than is usual with this artist is *In the Garden*, the painting at the Metropolitan, the decorative intent prefaced in expression by long panel shape and emphasized in framing. Three, the mother, a babe in arms and a child, a girl clinging to the mother, are the figures. The garden of the title is subordinated, except for open-air effect on color, and the symbol of the human blossoms is, therefore, enhanced. A tapestry of greenery is at the back and underfoot, with but few flowers in the grass. One red blossom is yet to be trod under the bare, upraised heel of the little girl. As if through a parted curtain is seen a distant glimpse of a formal scene. Attention is concentrated on the long lines of the three figures, the wonderful-haired, white-gold-headed baby being held against a long drapery of dark green. The brown-haired mother is in brown, with paler brown at the throat; the tall little girl at her side in an olive drapery that, parted, shows the rose-sweet flesh from hip to foot. Most satisfactory is the completeness of line, and most satisfactory, too, the harmony of drawing. Color has an effect of brilliance, yet the only strong accents are the red flowers in the grass, and dull Italian red of the baby's stockings against green. This picture was placed in the Metropolitan Museum early in 1907, under the generous provisions of the Hearn fund.

One of the first fruits of the Florentine studio to come back to this country is *Child with Pomegranates*, a radiant little canvas. The incredible spun sunshine of the child's hair is yet convincing. There is charm in the conscious pose. Pleasure in posture flows in the winning face and rounded

small body. A *Baby's Head*, of a child of younger age, is painted in strong light, the high light of red on cheek, eyelid and lovelock being the same. A second *Baby's Head* shows an interesting variation in handling. There is plenty of variety in these similar canvases.

A Little Cavalier, one of Mr. Brush's best works, in the collection of Mr. and Mrs. Roland C. Lincoln, of Boston, is comparable to the pomegranate child in charm. The painting represents a boy perhaps five years of age, his head turned Cenci-wise and childlike over one shoulder, his blue eyes looking out from shadow of a broad red hat. Curls of flaxen hair fall over his dark green paletot. Infinite seriousness of childhood, as well as its sweetness, are in his face. *Mary*, owned by the same people, is called by them *A Daughter of Eve*, because of her innocent expression of primitive woman. The brown hair and dark eyes are luminous.

How different, how American, if you like, is the *Head of Miss Tribbie*, with blond hair and mouth of another drawing! The flesh tones are somewhat disappointing, a trifle harder than in earlier and later faces of children. These pictures, whether of a child alone or of one or more children with the mother, are not merely "family portraits," as certain of our best American critics make the mistake of calling them, especially when praising the Indian pictures of Brush's first manner. In reality, is not the painting of a young girl entitled *Miss Nancy* the only one among all those mentioned which can be called distinctively a portrait? Is not the mistake made because it is known that Mr. Brush has for a long time been painting from satisfactory models found at home? This portrait of a girl is good and significant, but there are a number of men and women who might have painted it with equally meritorious modeling and drawing. The personal use of imagination and perception in the other pictures takes them out of the portrait category. They are what the voice of the people calls "ideal" pictures. We all know what the voice of the people is in determining the permanent rightness of a work of art. 'Tis folly to try to be more wise. Whoever may be his models in future, Brush is getting a new glow and glory into his work. There is much to expect of him, even, possibly, a third manner.

It is now thirty years since the work of George De Forest Brush began to be talked about, and he has gone on taking honors as steadily as he has painted pictures, from the time of his early exhibits at the National Academy or his sharing in the



PROPERTY OF METROPOLITAN MUSEUM OF ART
BY PERMISSION

IN THE GARDEN
BY GEORGE DE FOREST BRUSH

George De Forest Brush



Property of Roland C. Law, Jr., Boston

A LITTLE CAVALIER

BY GEORGE DE FOREST
BRUSH

founding of the Society of American Artists to the present. There was the first Hallgarten prize, followed by the Columbian medal, the Temple gold medal, the Paris Exposition gold medal, the Pan-American and the St. Louis medal. For years his home was at Dublin, N. H., and for several years also he worked and taught in New York.

Like all good Americans of his day of youth in art, Brush, a Tennessean by birth, went to Paris for his training. The day is not far in the future when young Frenchmen from the provinces will come to New York for a sort of schooling harder to find in Paris now than then. Brush studied under Gérôme. Now, inevitably, we come to reflections upon this maître of our artist's youth, but on the whole let them echo unsaid. Gérôme was such a big, generous influence on American art when our best men of to-day were in need of grounding in drawing and in painstaking brush work that our debt to him is not inconsiderable. In the case of this one of his famous pupils, certainly, there was neither any Parisianizing of ideas, nor hardening of manner. On his return to the United States in his first twenties, Brush took his youthful enthusiasms and fresh training out to the

frontier and painted a series of small-sized, great Indian pictures, which remain an important record of the humanity of that type of vanishing being in whom men of our time have faced men of the stone age eye to eye. Here was a painter desirous to interpret the inner life and aspiration of that undeveloped brother, not his warfare, nor his picturesqueness, and painting well what he clearly saw. It was doubly an interesting thing to do for his country, while we were still in our century of dishonor toward the Indians. The pictures of this period are rich in the individual Brush perception, but to have made a life-work of these would scarcely at that time have secured life continued on this planet for the painter. It would have meant for him sooner than for his models what history was hurrying on—extermination.

The tremendous loneliness of the lands by Indians haunted is powerfully shown in *Silence Broken*. Above a canoe where a redman glides on a stream through deep foliage a wild goose rises with cry of alarm, palpitant, so to say, on the canvas. *Mourning Her Brave* is impressive in differing fashion. Alone among the snows on a mountain's rocky side a woman is performing the rite of sorrow of her tribe for her dead. The artist has put the meanings he saw into this picture of a scene



Property of William L. Lawrence, Manhattan, N. Y.

LEDA AND SWAN

BY GEORGE DE FOREST
BRUSH

George De Forest Brush



Painted by M. A. K. S. S. S. S.

THE SIOUX BRAVE

BY GEORGE DE FOREST
BRUSH

and symbol native (is it not strange?) to our American soil. *The Moose Hunt* is spirited, and not less impressive that it is more popular in subject. *The Sioux Brave* is as interesting in its excellent modeling of the horse as in the poise and expression of the man's face. Such are the horses of the Sioux to-day, short-nosed, grass-eating, manger ignorant descendants of Spanish-Arab steeds run wild from Mexico. *The Sculptor and the King* is, possibly, the most consciously symbolic of these early paintings, a representation of a worker in plastic art of the Ung period eagerly watching his royal patron to see how he is going to take his crude masterpiece, while his own creative skill is his pride, and the king is considering in a perennially probable manner his own dictum.

The Indian Hunter, now owned by Mr. George G. Heye, of New York, is excellent in color, the red flamingo which the copper-colored hunter carries slung over his shoulder making effective contrast. *The Indian and the Lily*, full of grace and beauty, is one of the best early pictures in distinctive De Forest Brush quality. Paint and precision are a trifle too evident in these little In-

dian pictures. They are eagerly sought for by collectors in these latter days, but this quest partakes of the quest of Americana. They are artistically important as showing a phase of development.

Leda and the Swan, in the collection of Mr. W. T. Evans, at Montclair, N. J., is beautiful in line and interesting in the interpretation which the painter gives to the classic legend. This is a small panel, somewhat hard in the flesh tones, but a treasure in that it is unique in its classicism, which shows the range of the artist.

Let us close with a little story and a moral. One of Mr. Brush's own favorites among his paintings was bought by a certain collector, and immediately he asked for its loan, wishing to send it to the Lewis & Clark Exposition at Portland, Ore. The owner's hesitation was not prolonged. Cordial consent to the loan was given, and in words that are memorable, words that contain the promised moral, for all owners of paintings by living artists, at least: "Of course, we will lend you the picture. It belongs to you. Our possession of it is only incidental."



Painted by George G. Heye, New York

THE INDIAN HUNTER

BY GEORGE DE FOREST
BRUSH



PROPERTY OF THE CORCORAN GALLERY OF ART
BY PERMISSION

MOTHER AND CHILD
BY GEORGE DE FOREST BRUSH

George De Forest Brush



HEAD OF MISS TRIBBY
BY GEORGE DE FOREST
BRUSH

Property of Roland C. Lincoln, Boston



MARY
BY GEORGE DE FOREST
BRUSH

Property of Roland C. Lincoln, Boston

IMPORTANT NEW YORK EXHIBITIONS

During April

See page lxxviii



Copyright, C. W. Kuchel

MORNING IN A HOLLAND HOME

BY JOSEF ISRAELS



Copyright, 1901, '9

Copyright, Miss D. L. Lawrence

PORTRAIT OF FRIEDRICK MACMONNIES

BY ELEANOR EMERY

Architectural League

THE ARCHITECTURAL LEAGUE EXHIBITION

BY HENRY H. SAYLOR

THE most encouraging thing about the architectural exhibition, as an institution, is its change of appeal. In times past the bringing together of the work of the year was an event interesting almost solely to the profession. Exhibits consisted largely of perspective drawings of projected buildings—drawings in brilliant color, enlivened by incidental bird migrations and tempestuous street scenes. There were working drawings, too, occasionally, and elaborately rendered details from antiquity, but photographs never. A lay visitor to one of the exhibitions of a decade ago would have felt himself indeed a stranger in a strange land. Little there was upon the exhibition walls which appealed to his sense of beauty—still less to his understanding.

Gradually at first, but most rapidly in the last two or three years, the exhibition has changed in character. It is no longer, primarily, a place where an architect may compare his own pet drawings with those of his contemporaries; it is an exhibition of actual accomplishment in architecture, and hence of vital interest to that rapidly growing portion of the public that loves a beautiful building. Photographs are very much in evidence to show the layman, in his own way, what a building looks like inside, outside and in detail. The drawings have changed in character, too. There are still the elaborately rendered details from the antique, but they come from the architectural schools. Perspective drawings there are also—of buildings in contemplation, but the drawings are no longer the hard, garish, ruling-pen and violent color work of the past. To-day they are *pictures* of buildings, not mere records of fact and not reckless sallies into the realm of painting. A new and very vigorous school of drawing has grown out of the necessity for presenting to a client a proposed building in such a way as clearly and attractively to express its character—a school that owes its best work to Mr. Birch Burdette Long and Mr. Jules Guérin.

The twenty-third annual exhibition of the Architectural League of New York, recently held in the galleries of the American Fine Arts Building, was notable

chiefly for its wide appeal, for the number and variety of its interests. The painter and mural decorator had, perhaps, more than his share of the available wall space, while one architectural problem that is connected intimately with New York—the city house—was conspicuous in not being represented. There was an abundance of good work to be seen, however, and to be enjoyed and appreciated by the architect, painter, sculptor and layman. In all, six hundred and seventy-six exhibits were hung, comprising, perhaps, eight hundred drawings, paintings, casts, models and photographs.

One of the most interesting features of the exhibition was a problem calling for the collaboration of an architect, a sculptor and a painter. The idea was to have the three arts represented in a design for an outdoor swimming pool and pavilion; the architect presenting the design of the pavilion and its wings, or lateral trellises, around three sides of the pool; the sculptor contributing a model for the source of the water; the painter's work consisting of sketches for the mural decoration of the open room, or loggia. Mr. Grosvenor Atterbury, Mrs. Gertrude



CHAPEL AT
WEST POINT

GRAM, GOODHUE AND FERGUSON
ARCHITECTS, NEW YORK

Architectural League

V. Whitney and Mr. Hugo Ballin submitted, *hors concours* (Mr. Atterbury being a member of the committee), a thoroughly charming conception. The Special Prize of three hundred dollars went to Miss Evelyn B. Longman, sculptor; Mr. Milton H. Bancroft, painter, and Mr. Henry Bacon, architect, whose design was interesting, though not so attractively presented as the former. The President's Prize, a bronze medal for mural painting, was awarded to Mr. Ballin, with a special mention for Miss Anna Lang's beautiful exhibit, which also was entered *hors concours*. In sculpture, Mr. Charles Carey Rumsey captured the Henry O. Avery Prize.

With all due respect—and that is a great deal—for the difficulties to be met by the hanging committee, I believe the value and attractiveness of such a large exhibition as this one would be greatly increased by grouping the sculpture, the paintings and the architectural exhibits separately, with an additional subdivision of the latter according to the type of building. It would be a far more nearly satisfactory arrangement to have all the country houses so hung as to permit of comparison rather than in the obviously easier way that prevails.

If all the buildings of a public and semipublic character could be hung together the result would surely have been more impressive and more entertaining. There was, in fact, a slight attempt at this sort of an arrangement, as was shown by a formidable array of large office building perspectives at one end of the main gallery, and by a smaller group of police courts and fire department buildings "for every place and purpose"—a distinctly saddening group, suggesting that the New York police force of to-day must be in a continual state of siege behind their stone battlements. A notable exception was the Second Police Precinct Station, by Messrs. S. B. Colt and Thornton Chard, associated architects. Other interesting exhibits relating to buildings of a public nature were photographs and plans of Mr. Grosvenor Atterbury's eminently successful Phipps Tenement House Number One; the McKinley Monument, at Buffalo, by Carrère and Hastings; the simple and dignified buildings for the Philadelphia Orphan Asylum, at Wallingford, Pa., by Delano & Aldrich; the development of the Old State University site at Seattle, by Howells & Stokes; the successful competitive design for the International Bureau of American Republics Building at Washington, by Messrs. Albert Kelsey and Paul P. Cret; a perspective drawing of Mr. Magonigle's stately McKinley National Memorial, at Canton, photograph and drawings of the Mary

land Institute, at Baltimore, by Pell & Corbett—a design that was adjudged by the League Committee to be the most successful architectural work of the year; the classic improvements on the Lincoln Farm, by Mr. John Russell Pope; Mr. George B. Post's cleverly planned Wisconsin State Capitol; the Stamford Y. M. C. A. Building, by Gordon, Tracy & Swartwout; Mr. Sidney W. Wagner's wonderful drawings for "A School of Fine Arts," which won the 1908 Paris Prize of the Society of Beaux-Arts Architects, and Mr. O. R. Eggers's even more wonderfully rendered plan of the same problem.

Commercial buildings were very well represented on the exhibition walls. There were Clinton & Russell's Church Street Terminal Buildings; two measured drawings of the daringly unconventional Berkeley Building, in Boston, by Codman & Despradelle; Mr. Aymar Embury's interesting bank building for the Palisades Trust and Guarantee Company, at Englewood, which has been described in these pages; several elaborate perspective drawings of the much exploited Singer Building, designed by Mr. Ernest Flag; a rather ungainly suggestion for a combined department store and hotel in connection with the uptown terminal of the McAdoo Tunnel, by Howells & Stokes; a splendid drawing of a massive and dignified building for the National City Bank, submitted by Messrs. Jarvis Hunt and W. W. Bosworth; the distinctly successful terminal station for the Lackawanna Railroad, at Hoboken, by Mr. Kenneth M. Murchison, and a perspective drawing of the National Metropolitan Bank, in Washington, by Gordon, Tracy & Swartwout and B. Stanley Simmons.

Among the most interesting exhibits of ecclesiastical work were Messrs. Allen & Collins's photograph of a model of the Union Theological Seminary; exterior and interior perspective drawings of the successful competitive scheme for St. Thomas's new church in New York, by Cram, Goodhue & Ferguson; several rendered detail drawings of the magnificent chancel furniture for Calvary Church, Pittsburg, and a charming perspective in crayon of the chapel for West Point, both by the same architects; nor would a visit to the exhibition be complete without a study of Palmer & Hornbostel's splendid synagogue for Pittsburg.

Mr. Donn Barber's Lotus Club and Gordon, Tracy & Swartwout's interesting solution of a communal residential problem—the Home Club—were the best new things under the head of club and society buildings.

Architectural League

There was an abundance of country house work, though the fact of its being so widely scattered on the walls gave the opposite impression. Mr. Grosvenor Atterbury exhibited some excellent photographs and drawings of an unusually successful house in half timber and brick construction at Locust Valley, L. I. A summer cottage at Land's End, Mass., by Frank A. Bourne; a cottage for Mr. H. S. Orr, and a residence for Mrs. Charles E. Bayliss, by Mr. Aymar Embury, II, and a house at Newburyport, Mass., by Mr. Franklin H. Hutchins, were among the exhibits in which the design and the presentation were equally notable. Then there were excellent photographs of a charming villa at Montecito, Cal., by Cram, Goodhue & Ferguson, several houses in Mr. J. W. Dow's quaint and original vein; a good house at Cedarhurst, L. I., by Ewing & Chappell; some more of Mr. Embury's uniformly excellent houses, and a simple and dignified Italian house in plaster, by Mr. A. Durant Sneden.

There were not many exhibits in landscape architecture—a rather stiff layout for Mr. John D. Rockefeller's estate at Pocantico Hills; an attractive drawing of the exedra of the "God Pan" at Columbia University, designed by McKim, Mead & White in conjunction with Mr. George Gray Barnard, sculptor, and the landscape work by Mr. Charles W. Leavitt, Jr., in connection with "Kinnekort," Colonia, N. J., where the house, designed by Mr. George Nichols, and its surroundings made a harmonious whole that was irresistibly charming.

This review would be sadly incomplete without a reference to some of the architectural work that was submitted as drawings. Mr. Vernon Howe Bailey showed a number of his charming pencil sketches; Mr. Alfred C. Blossom was represented by a drawing after the English type showing a club-house for the Countess of Stradbroke, Hensham, England; Mr. Birch Burdette Long exhibited but two drawings himself, both of them sketches of the Singer Building, which exuded in the subtlest sort of a way



SINGER BUILDING
NEW YORK

ERNEST FLAGG, ARCHITECT
NEW YORK

the real character of that great skyscraper, but he was well represented also in the exhibits of several architects, notably in the wonderful Japanese drawings for Mr. Embury's Bayliss house. Mr. J. H. Phillips sent an attractive drawing in flat colors of a studio building, and a very nice per-



MAIN WAITING ROOM
HOBOKEN TERMINAL, D. L. AND N. Y. N. E. R. R.

KENNETH M. MURCHISON
ARCHITECT, NEW YORK

spective of a double house near Tuckahoe, N. Y., both of which were interesting architecturally as well. There were several beautiful drawings in flat washes and pencil by Mr. Frederic B. Warren, a newcomer into the Long-Guérin school of architectural drawing.

Mr. Taber Sears sent only one study for stained glass, *The Miracle at Bethesda*. Mr. William Willett showed his drawings for some of the Pittsburg Calvary Church windows, chief among which was a marvelous drawing in color of the chancel window. From the D'Ascenzo Studios, in Philadelphia, came a number of sketches for stained glass, among which the most interesting was the *Prophets*.

Sculpture in the exhibition made itself felt more through quality than quantity. Mr. Chester Beach had an attractive drinking fountain; Mr. Karl Bitter showed only a photograph of his noble pediment for George B. Post & Sons' Cleveland Trust Company Building; Mr. French was represented by two of his groups for the new Federal Building at Cleveland, *Law, Justice and Commerce*—and Mr. Charles Keck had, among other things, an impressive *Monumentation*.

The painters were well represented in quantity and quality as well. Mr. Blasfield's studies in color and chalk for the decoration of the College

of the City of New York gave promise of a wonderfully dignified and impressive scheme for Mr. Post's buildings. Miss Clara M. Burd's mural decoration for a church, *The Angel at the Gate of Eden*; Miss Ellen MacCauley's two panels, *Dawn and Twilight*; Mr. Fred Dana Marsh's *Excavators*; Mr. F. Luis Mora's *Isle of Plenty*; Mr. Francis Newton's *Rattle Watch of New Amsterdam*, a large mural painting for the new police headquarters; Mr. Eduard J. Steichen's mural decoration for a country house over-mantel, and Mr. W. B. Van Ingen's decoration for the United States Court-House and Post-Office at Indianapolis were perhaps the most interesting painting exhibits to the layman.

Then there were various other works of especial interest—Mrs. Charlotte Harding Brown's "Punch and Judy" nursery decorations, Mrs. H. Butterworth's carved oak panel for a chimney decoration, a lot of clever work on leather, Mr. Russell Hewlett's curious painted cypress over-mantel and walnut panel of a Madonna, and some fascinating tile work from the Gruebys after paintings by Charles S. Voorhees.

H. H. S.

UNDER the auspices of the Art Committee of the Public Education Association of New York, a meeting was held on March 10 in the interest of the decoration of schools and schoolrooms.



"KINNICKORI," ESTATE OF
E. K. CONF, COLONIA, N. J.

GEORGE NICHOLS, ARCHITECT, NEW YORK
CHARLES W. LEAVITT, LANDSCAPE ENGINEER, NEW YORK



HOUSE AT LOCUST VALLEY, L. I.

GROSVENOR AITKENBURY, ARCHITECT, NEW YORK

Society of Western Artists

TWELFTH ANNUAL EXHIBITION OF THE SOCIETY OF WESTERN ARTISTS BY MAUDE I. G. OLIVER

It is interesting to study an annual exhibition as it appears from year to year in the larger perspective, since a casual estimate of a single showing is neither fair nor is it logical. Things must be weighed according to comparison or they lose their true value. So, in this light, it is, that the present display of the Society of Western Artists may be most thoroughly appreciated. A busy year for busy men, without much outward evidence of concerted activity excepting perhaps a slight increase of membership, has culminated in an exhibition which proves, if anything, that the movement is vital, that the possibilities of the great Central Plain are practically unlimited. The contributors demonstrate in their work the fact that they have arrived and that already they are proving themselves. The prize picture and one or two others are productions evincing an earnestness of intention and a ripeness of knowledge which place them high in the painter's art.

A Winter Morning, by Mr. J. Otis Adams, ran a rather close race with *The Hill Country*, by T. C. Steele. The successful work does not make the direct impression upon the observer that is conveyed by the other, but, while it lacks some of the daring which *The Hill Country* manifests, it is more evenly painted and possesses more enduring qualities. At any rate, after some days of hesitation, the jury made its decision and the announcement has been received with perfect satisfaction by the members at large.

The general scheme of *A Winter Morning* is based on horizontals, neutralized by a few effective uprights in the trees and in the oblique path of the snow. The coloring of the rapidly flowing water is a transparent, icy blue-green, the trees are neutral, the snow grayish and the sky brightened by a golden haze. There are no great contrasts, no brilliant effects, but each item maintains its place so logically, and the whole has been carried out so faithfully, that the result is such as naturally follows intelligent deliberation coupled with dignified restraint. *The Hill Country*, on the other hand, contains some very remarkable features which, unfortunately, are offset by a few jarring notes. The glimpse of far-away bluffs stretching across the picture in successive walls of atmospheric blue, the great, solidly modeled knoll of ground receding into perspective and the hollows sloping off on either

side are evidences of capital painting, but the forced shadows from some of the trees and the details in certain portions have been unfortunate items.

L. H. Meakin, a Cincinnati man, who was the subject of an article in *THE INTERNATIONAL STUDIO* of recent date, has found it possible, in addition to the large private show that he has been having in Cincinnati, to contribute three important canvases. Of these, the *Mt. Megunticook, Maine*, is rather the most interesting, although the middle ground of the largest work, *In the Upper Ohio Valley*, indicates much knowledge and sympathy. In glancing over the exhibition, one's eye is attracted to a swiftly painted sketch which is far more of a masterpiece than many of the finished works to be seen. This is listed as *A Venetian Shrine* and comes from the brush of Frank Duveneck, another of the Cincinnati fraternity. Its composition takes the form of a crude inverted T, the shrine itself rising out of the water in a small tower to form the upright, the horizontal bar being composed of the long gondola moored out from a plaza platform. Here a woman is seen standing on the ladder at the shrine, and in the stern of the vessel a man is seated holding a child. A masterly power of suggestion, combined with a beautiful tenderness of feeling, places this work quite in a class by itself. William Wendt, a Chicago man, who spends the greater share of his time in California, offers a series of five spirited canvases. The vivid sky and the fresh, green grass of *A Rugged Hillside* strike a note of truth and positive conviction characteristic of the artist. Charles Francis Brown's five performances are much admired, particularly *Autumn Slopes*, although the coloring in this does not appeal to one as having so true a ring as may be noted in the schemes of the other paintings. It is soft, but somewhat weak, while such is decidedly not the case in *Sunset After Storm*, which in parts is rich as velvet. Referring to evening effects, Otto Stark's *Twilight in the Forest* gives a peculiarly somber impression with its inky water, half-revealing, half-hiding gloomy reflections and its suggestion of a sunset glow through the dense woods. Frank V. Dudley has a similar effect, of light emanating from behind trees, which he calls *Spring*, except that it is a record of daylight in which shadows are cast toward the observer from the trunks of the trees. Mr. Dudley's most ambitious contribution, however, is *A November Day*. It delineates, with much skill, the leaden gray of autumn, as expressed in the clumps of trees and their uneven reflections in a marshy ground. A series of seven distinctive canvases, sent in by Fred Carpenter, of St. Louis, attest to the versatility of

Society of Western Artists



THE GIRL IN WHITE

BY ETHEL MARS



MUCHARIM

BY FRED G. CARPENTER

SOCIETY OF WESTERN ARTISTS
TWELFTH ANNUAL EXHIBITION



VERDANT HILLS

BY WILLIAM WUNDT

Society of Western Artists



A VENETIAN SHRINE

BY FRANK DUVIVICK

their author. His small landscape, *Voices of the Evening*, is a most happy creation, a gem of Corot-esque feeling.

The figure subjects are not extensive but they are executed with purpose and sincerity. *Sold at de Crimee*, by Harriet Blackstone, is an accomplished rendition, both in arrangement and in brushwork, the texture of the blue, waxen skin covering the old man's features being particularly well expressed. Ethel Mars sends *The Girl in White*, a cleverly painted work, sketchy and loosely drawn in parts and yet finished as a cameo in others. The small boy with head upraised, as he gazes off into space building *Air Castles*, is entered by Carl G. Waldeck and expresses a deal of sympathetic understanding. *Contemplation*, a portrait of a man, by Alice Murphy, shows an excellent sense of warm, rich coloring, if lacking somewhat in draughtsmanship. Mr. Carpenter's *Portrait of a Poet*, *Mi Caren* and *The Orange Woman* are each thoroughly individual works, full of sentiment, or snappy and *chic*, as the case might demand. Allright's children are losing that forced naturalness which was formerly attributed to them and they are now becoming real, everyday boys and girls. His contribution to this exhibition, called *A Sculpin*, is well deserving of notice. Two interiors, one in a modern home, the other in an Indian tepee, are studiously worked out. The first of these, *The Gown and the Book*, by Walter M. Clute, is an example of sound, conscientious endeavor with the resultant of a thoroughly harmonized composition, in color as well as in line. The counterplay of a warm green light from below and

a warm yellow light from above assists in the forming of quite an unusual problem, which the artist has succeeded in solving to one's entire satisfaction. *In the Tepee* is the work of Oscar E. Berninghaus. If painted a little thinly, it, nevertheless, represents such a refined palette, and the Indian mother and child are so full of human appeal, that it is a most gratifying canvas. The same artist sends works wherein animals are leading factors, which, while they are clever, lack the sincerity of purpose of the painting just named.

Animals by Eugenie Fish Glaman and Alfred Conway Peyton are a distinct addition to the show. Mrs. Glaman's entry is called *The Watering Place*. It is a large canvas showing a group of cattle wading into shallow water, a splendid white cow drinking in the foreground. The handling, however, is inclined toward impressionism, which does not please us so much as Mrs. Glaman's own familiar manner. Mr. Peyton's *Stalled* is a small work, but it portrays a team of vigorously painted horses.

Miss Alice Schille's remarkable water colors are represented by four examples, the *Little Orphan* being the only typical subject of her brush. *The Witch of Faoull* is exceedingly fine technically, but Miss Schille delights us so much with her chubby youngsters that we regret to see her change her theme. *Lotus*, by Ellsworth Woodard, and three Ghetto pictures by Mrs. Burnham are water colors which are decidedly worth while.

Miniatures are exhibited by Misses Hess, Lynch, Packard and Younglove.

E. T. Hurley and Jessie Hamilton present an attractive display of etchings.

Sculpture is represented by Rose F. Jones, who sends an excellent bust of a young girl in bronze; by Georgia M. Ormund and Gilbert P. Riswold, who offer plaster reliefs; by Leo Lentelli, who contributes small plasters, and by Lorado Taft, Clement J. Barnhorn and Nellie V. Walker.

This year the exhibition of the Society of Western Artists began in Chicago on the tenth of December. It visited in turn the cities of Cincinnati, Indianapolis and St. Louis, closing on March 23.

The Hearn Collection

THE HEARN PICTURES IN THE METROPOLITAN MUSEUM BY ELIZABETH LUTHER CARY

THE Hearn collection of pictures in the Metropolitan Museum not only contains the nucleus of what should become, under the wise and generous terms of Mr. Hearn's gift, a collection of national art of extraordinary and permanent value, but comprises in its present form a group of paintings that are interesting and important, and capable of giving in their coherent arrangement great æsthetic satisfaction.

Considering them with regard to their nationality—abhorrent as that method may be to those who hold that there is no nationality in art—we shall find English and American pictures greatly predominating, the Dutch and Flemish pictures numbering eight, and the French but three. The landscape paintings in the collection bear a somewhat larger proportion to the whole than the figure paintings.

In the list of English landscape painters represented we find the great name of Constable. The picture is the *Bridge on the Stour*. Sky and water and foliage are crisp and cool, there is air in the light clouds, and the arched bridge of gray stone is the key-note of the silvery color scheme. It is interesting to compare this spontaneous, breezy, unidealized rendering of nature with the examples shown of Wilson and Gainsborough. "Ideal art in landscape is all nonsense," was one of Constable's sayings, and while the *Bridge on the Stour* is not one of that artist's masterpieces, it certainly is representative in the sense that it speaks a few brisk words instinct with dignified meaning on the subject of visible nature. In Gainsborough's landscape we have a deeper note of poetry, a more pervasive tenderness for the thing seen, a more austere gravity. As Constable, slow to develop, painstaking and devoted, contributes to his work a quick and sure handling and an apparent ease of execution, Gainsborough, precocious and impulsive, conveys through his landscape work a sense of repose and deliberation, of a slightly somber temperament, a slightly formal taste. Wilson, who was born fourteen years earlier than Gainsborough, clung to the "classical landscape," whose chief exponents were Claude and Poussin. A comparison of the canvas called *The Storm* (which is the most vigorous of the three landscapes by him in the collection) with Poussin's dramatic *Landscape and Figures* shows clearly the influence of the latter upon Wilson's composition and color.

There is in Wilson's work, however, a certain directness and warmth that belong to himself and place the English stamp upon his otherwise imitative style.

As a mediator between the opposing types of French and English landscape art, Richard Bonington occupies a place far more important than that with which he commonly is accredited. He was born in England, but studied in Paris under Baron Gros. The *Coast Scene, Normandy*, by which he is represented here, although it is filled with a troop of little figures, gives more of the outdoor sense than all of Wilson's three canvases together. In the delicious lightness and airiness of the beautiful pale sky, and the firm stretch of the sandy coast on which sturdy men, women and children lounge and gossip over their leisurely business, we get the splendid breadth and the subtle hint of man's relation to nature characterizing the painter's finer productions. Other English landscapes of especial distinction in the collection are a mellow rustic scene by Morland, a fine Crome and an *English Village*, low in tone, with passages of rich color, by Crome's gifted associate, John Sell Cotman. It is significant of Mr. Hearn's success in his attempt to make his collection a unit, the separate works "holding consistent relation with each other," that we can pass from these paintings to Cuyp's golden evening scene and Willaert's silvery river and boats without any marked sense of transition despite the clearly Dutch type of the latter two. When we come to the American landscapes, however, we find that we have bridged an appreciable gulf and reached an atmosphere of more imaginative poetry. There is poetry enough and to spare in many of the canvases mentioned above. To recall the tender homeliness of Crome's sunflecked buildings and peaceful river, or the spacious sweep of Gainsborough's low horizon, is to think of Wordsworth's reflective descriptions of the outdoor world with their occasional deep spiritual notes; but our American landscape painters are more varied in their mood, less closely held, perhaps, to the facts of the good, brown earth and more given to that Childe Roland adventure—the realization of the mystery in which reality is clothed. It is easy to identify this interest in the elusive sentiment of a scene in George H. Bogert's *October Moonlight*, in Horatio Walker's *The Sheepfold*, in Dwight W. Tryon's *Moonlight*, in Wyant's *The Broad, Silent Valley* and in Henry W. Ranger's *Spring Woods*. Greatly as these canvases differ in technical qualities and in their expression of the personalities involved, each shows the effort

to catch the momentary aspect of the constantly changing scene, the mood depending upon the relations of color and light and mist that inevitably must shift and change never again to reappear in precisely the same proportions and arrangement. One painter is more literal in his transcript of facts than another; Mr. Wyant's Düsseldorf training, for example, gave him an appreciation of the solidity of the material world less evident in the work of Mr. Ranger or of Mr. Walker, but in each case the vaporous atmosphere plays an important—the most important—part in the picture, and its character is different from that Dutch or English air that wraps buildings and lowlands in a palpable cloak. To the painter the secret of representation—finding out how to do the thing—is always of first interest, but the untechnical public receives a certain amount of innocent pleasure from the result on its purely emotional side, and will note with interest that the American climatic conditions lend to American landscapes that subtly stimulating element which is absent from the landscapes of the Dutch and English. The American landscape painter studying his own country becomes conscious that its beauty must be caught on the wing. No charm, however mild and gracious, lingers. Our twilight evenings pass swiftly into night, our exquisite mornings change no less swiftly into day. And this sense of imminent change gives to the art that embodies it a poignant note.

If we turn from Gainsborough's elegiac landscape to that by George Inness, entitled *Peace and Plenty*, we see this characteristic clearly marked. In the latter, the sunlight lies broadly on the foreground fields with that luxuriance seen in a hilly country on the plateaus and intervalles. The cerulean sky is irradiated by golden clouds; the yellow patch of standing grain, the sheaves lying in clumps on the ground and the shining river are strong accents of light. The color scheme is appropriate to late summer or early autumn before the frosts have changed the color, and the foliage and grass are at their ripest. Nothing contradicts the sentiment of the title. But the peace is not that deep repose resting on the canvas of the English painter. The impression made is too intense for quietness. The exalted fervor of well-being suggested by the scene is familiar to the American mind which seldom loses its consciousness that the moment passes.

Homer Martin's *Sand Dunes* is an imaginative canvas of another order, larger in composition and treatment and austere in suggestion, but with this

adequate recognition of permanent structure and stability in earth and sky. Winslow Homer's canvases reveal a quite different American type of landscape and painter. They have the accent of realism that comes from positive and definite statement. They are renderings of foreground rocks and distant sea, and though unlike in composition, have each that look of naked, uncompromising truth that characterizes the work of this artist in his most fantastic moments. The great strength of their impression lies in the fact that no detail is admitted to the picture that does not contribute to the bold emotional effect.

When we pass from the landscapes to the figure-paintings we find one bit of delicious Dutch craftsmanship in the *Dutch Interior*, by Pieter de Hooch. The arched doorway, with the pleasant outdoor scene beyond, the quiet figure of the housewife, the beautifully drawn architectural details, are fully expressive of that meticulous cleanliness and stolid repose which the life of Holland still fosters in its long-kept tradition.

Five of the nineteen portraits are given to Sir Joshua Reynolds. Of these the *Master Francis George Hare*, a lovely blond child, with white skin and vermilion lips and cheeks, painted against a cloudy blue background, has most of Sir Joshua's charm, while the "Lady" of the Quaker-colored mantle with the pale blue bodice and skilfully painted laces has a very different charm. Dainty, sober and restrained, the mild elegance of the bearing, the careful cognizance taken of the details of costume, the conventionality of the pose and expression, bring to mind the work of Francis Cotes and make one realize how easily the two painters may be confused in the portraits where they come nearest to one another.

Hogarth's *Peg Woffington* shows a light touch, and that delicacy of observation that in his portraits contrasts so oddly with the broad satire of his social studies. The subject of this bewitching portrait looks out of the canvas with expressive Irish eyes, the mouth has humor and tenderness, the head is well poised on the strong young neck, the ruffling of the bodice lies softly against the fair flesh. Passing to Constable's *Mrs. Pulham*, we find an elderly woman with ruddy cheeks, glossy brown hair and a complicated blue bonnet. The brush work is broad and free and the color fresh, something of that breeziness which the painter achieved in his skies having entered into his portraiture.

The dignified portrait of the Baron Arnold de Roy, of Zaideryn, by Van Dyck, and Daniel



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BY PERMISSION

MASTER FRANCIS GEORGE HARE
BY SIR JOSHUA REYNOLDS, P.R.A
HEARN COLLECTION

Saint-Gaudens Memorial

Mytens's *Charles I* afford a striking contrast in methods of portraiture. The Baron stands facing the spectator, his left hand on his hip, his right resting on the back of a handsome chair; his right foot is slightly advanced, his black cloak is draped over his arm in picturesque folds, his dress catches the light in a way to show its rich texture, he wears fine ruffles at the neck and wrists and his elegance is pronounced. His face, however, is boldly, almost roughly, modeled and is serious and heavy of feature. The figure is rugged and animated, realistic yet subtly idealized in the suppression of all abrupt lines and harsh surfaces. King Charles, on the contrary, has had no aids to distinction of aspect. He stands feebly, his small feet awkwardly apart. His silken hair and beard, his effeminate lips, his delicate hands, his fine and decorative costume, are painted in minute detail, each touch adding to the general effect of smallness and prettiness. Yet the charming color scheme, the silvery tone, the pleasant sense of light and air about the figure, the patient sincerity of the drawing, give a certain graciousness to the whole that is lacking in the brilliant example of Van Dyck's distinguished art.

Among the American paintings there are no avowed portraits, but Abbott Thayer's *Young Woman* is obviously a portrait study of the noble and original type so frequently chosen by that artist, and J. Alden Weir's *The Green Bodice* is still more certainly a direct portrayal. F. W. Benson's *Girl in Green* and Douglas Volk's *The Young Pioneer* may also be classed as portraits, so clearly in each case has the artist rendered the character of his model. With these four figure compositions by American painters we find ourselves again in a region where the unseen plays a part as prominent as the seen.

Whatever we shall lack as painters it is probably not to be the power to see below the surface. For that very reason the attention paid to the superficial aspect of his subject by such a painter as Mr. Weir or Mr. Benson is a matter for congratulation. Purely pictorial qualities, beauty of arrangement, of line, of color, of surface, these are the precious things in a painter's achievement, since they constitute its appeal to the eye and differentiate it from all the arts other than painting. The appeal to the mind and to the emotions must come thus or not at all. A close study of Mr. Hearn's carefully chosen collection, of which many titles have been omitted from this brief article, can lead only to some such tacit or acknowledged conclusion.

SAINT-GAUDENS MEMORIAL

THE Saint-Gaudens Memorial Exhibition was opened at the Metropolitan Museum of Art March 2. The collection of works and plaster casts was arranged in the entrance hall in the east wing of the building. Of outstanding interest was the seated bronze statue of Abraham Lincoln (signed and dated 1907), one of the sculptor's last works. By courtesy of the trustees for the fund for the erection of the statue, it was placed on view here for the first time before being transferred to its ultimate station. Two plaster casts from models, of 1907, but without signature or date, showed the allegorical groups designed for the entrance to the Boston Public Library. A plaster cast of an early sketch for the Shaw Memorial bronze relief, a bronze cast from a study for the head of Colonel Shaw, six plaster casts of studies for the heads of negroes, a plaster cast of an early study for the female figure, in low relief, and a plaster cast of a later study for the same gave point to the record of twelve years work which the sculptor devoted to the Shaw monument. The finished relief itself could only be shown in photograph, though the committee succeeded in gathering a remarkable group of new casts, including such undertakings as the Sherman group, the standing Lincoln, Chicago, the Adams monument, Washington, and the Farragut, Madison Square. The recent study for the head of Christ and the original models for the new coins were shown. The catalogue listed 105 exhibits and five portraits.

AT MENDELSSOHN HALL, New York, on February 29, memorial exercises were held in honor of Saint-Gaudens under the auspices of the National Arts Club, the National Academy of Design, the Fine Arts Federation, the National Sculpture Society, the Municipal Art Society and the American Water Color Society. Mayor McClellan delivered the oration. Richard Watson Gilder read stanzas from his memorial poem, "Under the Stars." Short tributes were made by Spencer Trask, who presided, Will H. Low and C. R. Lamb.

AT THE recent convention in Chicago of the American Institute of Architects, Glenn Brown, secretary, read a tribute and offered resolutions, which were duly adopted, appointing a committee consisting of D. H. Burnham, Charles F. McKim and F. D. Millet to consider means for raising a fund from art lovers of this country for a memorial to Saint-Gaudens.



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PEACE AND PLENTY
BY GEORGE INNESS, N.A.
HEARN COLLECTION



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BARON ARNOLD DE ROY, OF ZUIDERWYN
BY SIR ANTHONY VAN DYCK
HEARN COLLECTION

RECENT PUBLICATIONS

IN "Stained Glass Tours in France," Charles Hitchcock Sherrill describes the notable windows to be seen and gives practical and full itineraries for reaching them. With a view to the convenience of the tourist and student, he divides the history of stained glass into three epochs: (1) The thirteenth century and earlier; (2) fourteenth and fifteenth centuries; (3) sixteenth century. Visits to the glass of these epochs are subdivided into a dozen tours. A table of itineraries groups the distances from Paris in kilometers. The illustrations show representative examples of the art. (John Lane Company.)

A TIMELY monograph on Augustus Saint-Gaudens from the pen of Royal Cortissoz has been issued by Houghton, Mifflin & Co. in handsome form. The illustrations, including all the important monuments except the new seated Lincoln, are particularly valuable for the representative series of relief portraits. The bronze *Amor Caritas*, in the Luxembourg, is shown as frontispiece. "Saint-Gaudens," writes Mr. Cortissoz, "was always a keen craftsman, always solicitous of the decorative note, but so, likewise, was he invariably careful to have something to say, to make his art interesting as well as effective in pure form. We rightly praise an artist for working with no thought of anything save the task in hand; we despise him if he plays to the gallery. Yet it is transcendently important that the portrait in bronze or marble of a national hero should speak in unmistakable terms alike to the connoisseur and to the quite uninstructed man. A character must be humanly realized, made to live upon its pedestal, so that the heart of the patriot, as well as the mind of the dilettante, may be touched. There is no thought here of making a vulgar concession to the mob; there is thought only of the sympathy, the emotion, by which the greatest men of genius in all ages have been moved. It is because with Saint-Gaudens this sympathy, this emotion, always kept pace with his strictly plastic faculty that his statues lifted themselves far above the level of ordinary sculpture and have leavened the public taste to an extent difficult to compute without the use of terms which might, at first blush, seem excessive."

ALEXANDER SPELTZ'S "Styles of Ornament" adds another useful manual to the list of Bruno Hessling. The book translated from the second German edition, by David O'Connor, carries four hundred full-page plates with illustrated and descriptive text. By the enlargement of the book in its second edition the author has been able to deal extensively with the English ornament, including that of early Colonial America. A useful feature is the index of designs by material and object.

THE AMERICAN ART ANNUAL, for 1907-1908, is more complete and useful than ever. Some six hundred names and addresses have been added to the directory—painters, sculptors and illustrators. The editor reports on the other hand that four hundred names have dropped. Auction sales of paintings for the year give dates of birth and death of artists and their nationality. A new feature is the studio directory.

"ACADEMY ARCHITECTURE," for 1907, issued by M. A. Vinson, Cleveland, contains a special department of recent sculpture, headed by the quadriga from the Minnesota State Capitol.



INTERIOR OF SAINTE
CHAPELLE, PARIS

STAINED GLASS
TOURS IN FRANCE

G

ESSO-METHODS AND SUGGESTIONS

BY OTTO WALTER BECK

GESSO has a faint resemblance to pottery-decoration with which American artists are generally familiar. The method consists of painting soft clay with the brush upon the pottery, producing the design in slight relief. In gesso the surface painted upon is the wooden panel, usually covered with canvas, and the materials are plaster or whiting, mixed with glue and oil, and applied with the brush.

We are conscious that in our day it would be folly to try to revive or copy the early Renaissance ideals as pictured in Cennini's treatise, although we lean for support upon his methods. A few English publications are valuable; see, for instance, the *Art Workers Quarterly*, Vol. II, No. 5 (1903), and Vol. III, No. 9 (1904), yet the American problem is a peculiar one and awaits development. Some solution may be considered found when gesso is looked upon as a help in bridging the gulf that separates the easel picture from mural decoration.

The old master grounded his apprentice in the work of preparing panel or canvas, painting in tempera, fresco or oils and working in gesso. Mural painters are rare to-day because of the neglect of this technical education by our art academies. Remaining ignorant of the chemical side of our art, we fail to use its resources, and it is very natural that a concentration on easel picture work should be the outcome of our complete reliance upon manufactured materials. We make transportable pictures and isolate them by a wide margin of gold.

But a decoration should be made for a definite place and should serve a direct purpose. An artist training himself for mural work must see to it that he gradually lessens the gold in relief forming his frame, and transplants some of it into his picture; in other words, he must learn to use gold as a color, and distribute it with the same science or art that he uses in placing any color. The immediate result of this proceeding is a rapid development of his decorative faculties. Gold used in the picture forces out the grays we cherish in our easel paintings and replaces them with strong, positive colors; it influences the line composition similarly, making firmness in contour a substitute for delicacy of outline; depth gives way to flatness of effect.

Gesso work used in a picture and gilded is virtually bringing the habitual frame inside the

picture, with the wholesome result of converting the artist and the public to the view that our modern frame is a very much abused factor.

We are experiencing to-day a reversal of the process history describes, when the mural painting descended, first to the gessoed altar panel, next to the painted altar piece, and, finally, to the easel picture. Gesso panels are now leading us away from the easel picture in the direction of the wall painting. We may speak of them as constituting a natural school for the mural painter. Receiving training at this work, the artist is better prepared to fulfill efficiently the exacting conditions for wall decoration laid down by the architect.

Methods

The panels *Union* and *Ulysses S. Grant* are each four by eight feet in size. Because of cost and weight it would be impractical to use wooden panels on so large a scale. A substitute for the wood is found in fibrous plaster (see William Millar's "Plastering," page 343), but we have a more convenient material for the two panels in compo-board, used by builders as a substitute for plastering walls and ceilings. It is made of wooden laths, covered with cement and strong paper. The boards have a uniform width of four feet, while their greatest length is sixteen feet, the thickness being about a quarter of an inch. Their weight is slight, but considerable labor is required to efface the ribs of the laths. Use several grades of sandpaper, applying it until smoothness is attained, even though the wooden lath is laid bare by the friction. A flat surface being secured, the compo-board is strengthened by gluing over it on both sides either burlap or raw canvas. This material helps to guard against any defects in the wood, prevents warping and gives "tooth" to the gesso relief-work. The quality of canvas is a matter of choice. Good white glue is used, and is prepared by covering it with cold water, letting it swell, then dissolving it over a slow fire, without bringing it to a boil. Give the panel one application of hot glue, lay over this the canvas, add more glue as freely as necessary, pressing it into the meshes by means of a paperhanger's roller. This will also smooth away all wrinkles. Allow at least twenty-four hours for drying, then sandpaper the canvas. When solid wooden panels or veneer panels are used, the treatment with the canvas should be the same.

The Wooden Panel

If the dimensions of the picture are less than six feet, a greater stability, evenness of surface and durability is to be had in the panel made of wood, procurable in the planing mill, from the cabinet-

maker, or, better still, from the artist supply houses making panels a specialty. The old masters used poplar, chestnut, mahogany. Wood for panels must be thoroughly dry, the boards well joined and made secure against warping or separating by placing on the back cleats supplied with the sliding washer.

Veneer Panels

When the picture area does not exceed four feet, panels may be ordered from factories making veneers. The thin layers of wood are glued together with their grain running at right angles to prevent warping. The thickness varies from a quarter of an inch to whatever one may desire.

How to Prepare the Surface for Painting

In the panel *Ulysses S. Grant*, the portrait and the angels are painted in oil colors over a tempera design. For this the canvas was prepared in the following way:

Two parts best gilders' whiting and one part ordinary whiting are placed in a vessel, just covered with water and allowed to soak. In half an hour empty the contents into a cotton cloth and squeeze out the excess water. Add to twelve parts of hot glue one part boiled linseed oil. The oil mixes with the glue when stirred over a slow fire.

The whiting is now placed upon a warm marble slab, 20 per cent. plaster of Paris is added to increase the hardness of the gesso, and the glue-oil medium is mixed with it by means of a large palette knife. Using a wide brush, this mixture is painted on the parts of the panel designed for oil pigment. Each application is put on rather thin, and it is well to give three coats, allowing at least twenty-four hours to elapse between the paintings. Rub with fine sandpaper to smooth this gessoed surface.

If this preparation is found to be too absorbent for the oil painting, thin glue may be applied as often as needed; it will insure prima painting. The glue does not often lessen the desirable whiteness of the base, but, if it should, mix finely ground dry white lead with the glue as a last coat. Upon this surface the pictorial design may be laid in with tempera colors, and thereby we follow faithfully the methods of the Renaissance artists. If our tempera painting is correct in drawing and good in quality, we may use oils over it by glazing, or we may work with full body color. The tempera will encourage us to try for strong coloring.

Gesso Relief Work

Behind the painted wings of the angels in the Grant panel are gilded wings in strong relief. The laurel wreath about the portrait of Grant, the band

and the lettering on it in the upper field are likewise gessoed in relief and gilded. The process varies from the foregoing one, both in recipe and in method. The most serviceable recipe is copied from Walter Crane's article on Gesso in Millar, page 401:

"Boil one (1) part powdered resin in four (4) parts of linseed oil and six (6) parts melted glue, and mix well together. Soak whiting in water and add the above mixture to make it the consistency of thick cream."

The best gilder's whiting should be used. First soaking it in water, place it in a cotton cloth and press out all possible moisture, after which the resin-oil-glue medium is mixed with it on the slab with a large palette knife. Put the mixture in a vessel that may stand in a larger dish containing hot water to keep the gesso in a fluid state, and begin to paint.

How to Paint with Gesso

To execute successfully a delicate design the gesso should flow freely from the point of the brush. Use either a finely pointed sable water-color brush, medium size, or a good Japanese writing brush, and hold it perpendicularly in the fingers. Taking a form as simple as the leaf of the laurel, start to paint by spreading a thin layer over the surface that bounds the leaf's shape, and model it to the height required by repeatedly going over the form with fresh applications. The ribs of the leaf are made either by working up to a dry edge, thus giving the impression of an incision, or by waiting until the gessoed parts have stiffened and then playing upon the surface a delicate raised line. With a little experience a laurel wreath will build up under the hand with effect and rapidity. The berry is but a drop of gesso from one brushful.

The individual feathers are in a higher relief and require that the raised portions shall be gone over so often with a feeding brush before they dry that the accumulation will give the shape and body desired.

If this work is done directly on the canvas the fiber will incorporate itself in the gesso and hold it well. It is quite possible, however, to gesso upon the surface prepared for the oil painting, provided this surface is slightly scratched to make a "tooth" for the gesso relief.

Gesso is best adapted to designs having curved rhythmic forms, such as the wings and wreaths in the Grant panel, the repeat in the border of *Union* and the cloud shapes in the same painting. Such borders have a charm superior to any frames that

are made by mechanical processes, as each touch shows that gentle variation resulting from the impulsive drawing by the hand. Its merit lies in the absolute fitness of the design to the painting and in the complete harmony that the artist is enabled to bring into his work.

In the upper gessoed field of *Union* are the symbols of rays and clouds in very high relief. The clouds are more easily made than the rays, since they grow out of a free-hand brush stroke requiring patient feeding only, but the rays are from one-quarter to three-eighths of an inch in height, uniform and straight, with a surface width of two inches. To accomplish this result the following method was employed. Wax was melted in a flat pan to a depth of one-quarter inch, and allowed to become cool. The shape intended for the rays was then cut from it, the mold was laid on the panel and pressed down, making a perfect receptacle for the gesso that could now be poured in to fill the space. After three days the wax was removed and the work touched up with sandpaper, a file and more gesso. A similar method is employed in making long, deep lines, whether straight or curved. Examples will be found in the lines bounding the borders. When they are less high they may be drawn free-hand with the brush. It requires some courage and perseverance to do this well.

To Cut Deep Lines

After the gesso plane has been built up and has dried for about five days, wet it with a sponge and using a knife or file, cut the line as deeply as required. See the fascies in *Union* as an example.

Delicate Brush Work in Gesso

Work of this kind will scarcely be attempted by beginners. It is safer to confine one's self for a time to exercises in simple building up of forms with the touches of the finely pointed brush. In the panel *Ye Are the Light of the World*, the customary gold frame is replaced by one of stained wood, and the gold is introduced as a field below the picture. To unite this area with the picture itself, symbolism has been employed and line formations introduced that play with the general composition. The doves are very straightforward gesso work, and show how effectively form may be characterized. Each feather is built up separately, yet the connections are made by timing the drying and tapping neighboring forms where needful. The circular lines and the lettering are done with a finely pointed brush and a free-hand stroke.

Etching

A method that may find special favor with those

who take up the art is the etching in of a design, as shown in the morning-glory repeat playing through the oblong of the panel. Prepare the gessoed surface as for painting in oils, but double its thickness. After it has dried adequately, wet it with a sponge, taking care not to allow any excess of water. As soon as the gesso is softened to the point where it can be scratched without fraying its edges, the work must be carried on rapidly. Use an etching needle or the sharp end of a delicate file for this purpose. Wet a small section at a time, and scratch evenly with nice characterization. Etching may be done with a variety of tools, as is shown in the altar pieces of the thirteenth and fourteenth centuries. Curtains were usually introduced behind the saints and were elaborated with abstract designs made by the point and an O-shaped instrument. The latter was pressed into the soft gesso. The Metropolitan Museum has examples in point.

The panel *For of Such Is the Kingdom of Heaven* is a composition where the strong coloring is held together by the close pattern of design etched below and softly raised at the sides and top. This intricate and delicate designing will probably be most sympathetic to those who are fond of an "intimate" picture.

The panel *Visions* shows a scheme where gold and relief-work are moderately used to balance strong blues and greens affected by a sunset glow. The ornament is spread and kept moving to send the interest inward. To order a gold frame from a dealer for a picture thus balanced would be disastrous, and this points to the value of gesso in freeing us from that suicidal dependence upon the manufacturer, whose frame cannot possibly be brought to a harmonious meaning or a balance of the effect we have worked for. It would seem that we, as artists, must again become designers, either furnishing the design of frame for others to execute or making our frames as we make our pictures out of the harmony and pleasure that is within us. There is a possibility that we may even escape from the imitation gold frame now so often encountered in exhibitions. The gilding of gesso is not a difficult matter after a little experience. A "gilder's guide" is on the market, and the materials used are but few—gold size, gilder's brushes and gold leaf.

To succeed in gesso work we must experiment freely. After a time, plaster may be used to take the place of whitening and a variety of glues may be tried in turn. Any authority bearing upon the chemistry of paints and glues will help to illuminate the field of work, but the recipes given above are adequate for most purposes.



ULYSSES S. GRANT

BY OTTO WALTER BECK

M R. BECK'S WORK IN GESSO BY EVA LOVETT

OTTO WALTER BECK, one of whose panels in gesso painting is reproduced above, has done some original and interesting work in this material. The panel represents Mr. Beck's latest ideas of the method of gesso treatment. It is interesting to follow the steps in his work by which Mr. Beck has come to devote himself to gesso. After the usual European study in easel painting, he found upon his return home opportunity for decorative and mural work. Entering competition for the decoration of the City Hall vestibule, of Cincinnati, he carried off the first prize. The vestibule ceiling is about eighteen feet square. Upon this surface he painted twelve life-size figures representing the arts, sciences and temperaments, combined to allegorize the intellectual life. After finishing this work, mural and decorative painting began to hold Mr. Beck's attention.

But decoration covers a wide field, ranging from pictorial representations of an almost naturalistic kind to compositions severely formal or reduced to pattern in the abstract. Mr. Beck, in common with many other artists, usually designed frames for his own pictures, thinking that these should suit the pictures framed, that when possible they should be designed by the artist to correspond with the spirit of his painting. It was in working out these ideas that he began experiments with gesso as a satisfac-

tory medium for the production of picture borders. In the Metropolitan Museum, of New York, are important panels of the fifteenth century containing religious subjects, of which the frame and the picture show the treatment upon which Mr. Beck based his own. In his paintings, largely of a semi-religious and symbolical character, gilded gesso used as borders, friezes, or portions of the picture itself, became frequent. Finding gold on canvas unstable, however, because of the expansion and contraction of the linen, and feeling it to be unsatisfactory in quality when so used, he adopted the wooden panel, after the fashion of the masters.

Probably the most characteristic gesso work in the series of paintings referred to above is the unfinished panel showing the portrait of Ulysses S. Grant. This panel is a decorative portrait of the general. The center medallion is on a dark blue ground and the dates on either side on the same dark blue. The laurel around the medallion is in gold, as well as the motto, *Let Us Have Peace*, the name and the dates. A gesso background, covered with gilded wings in high relief, shows here and there, and gilded gesso, representing wings, is visible just inside the medallion. The angels of *Peace* and *Victory* bear palm branches. An interesting color effect is produced by the use of two shades of gold in the laurel wreath and the wings around the portrait. The scheme is simple; all the field occupied by the angels is treated broadly in white, and all the relief forms are gilded.

April Art Calendar

APRIL ART CALENDAR

A NEW YORK.—THE annual exhibition of the American Water Color Society will be opened to the public in the galleries of the American Fine Arts Building, 215 West Fifty-seventh Street, April 30. Exhibits will be received April 17 and 18, 9 A.M. to 5 P.M. The Evans prize of \$300 is awarded.

DURING the greater part of the month of April there will be an exhibition held at the galleries of the National Arts Club, Gramercy Park, of the work of the club members. The exhibition will be most comprehensive in character, including painting, sculpture, architecture, and all manner of applied arts.

THE annual exhibition of the Ten American Painters will remain on view at the Montross Galleries, 372 Fifth Avenue, till April 4. Pictures by W. L. Lathrop will be shown April 7 to 18.

GEORGES A. GLAENZER & Co., 33 East Twentieth Street, will exhibit water colors by Alethea Hill Platt, April 8 to 18, and paintings by Mathilda Browne, April 21 to May 5.

FREDERICK KEPPEL & Co., 4 East Thirty-ninth Street, announce the postponement of the exhibition of etchings, wood cuts, sketches and a lithograph by Jean Francois Millet to April 2. An attractive booklet on Millet's work is ready in the Keppel series of booklets.

D. B. BUTLER & Co., 398 Fourth Avenue, will show a portrait of Frederick Macmonnies by Ellen Emmet, a collection of prints by Edwards, and a number of old color engravings.

AT THE Oehme Galleries, 320 Fifth Avenue, Raphael Lewisoohn will have on view till about April 15 a group of pictures and studies in oil, water color and pastel.

M. KNOEDLER & Co., 355 Fifth Avenue, will show portraits by Albert Rosenthal to April 4; portraits by Ben Ali Haggin, April 6 to 11, and April 20 to May 2 paintings by women, under the direction of Mrs. L. Scott Bower.

BRUCE CRANE and Paul Cornoyer will open a three weeks' exhibition in the galleries of Louis Katz, 308 Columbus Avenue, on April 6.

BALTIMORE.—THE National Sculpture Society will hold an exhibition of sculpture in the Fifth Regiment Armory throughout the month,

under the auspices of the Municipal Art Society of Baltimore, which has guaranteed all expenses. The armory hall is 300 by 200 feet, one and a half acres in extent, well lighted and well adapted to the purpose. Over one hundred sculptors will be represented by about four hundred examples of their work. Over two hundred bronzes, cast in American foundries, will form part of the display.

BOSTON.—DOLL & RICHARDS announce an exhibition of water colors and pastels by the late Mrs. Frances C. Houston; water colors by Alexander Robinson; tapestries and embroideries and eighteenth century color prints.

CHICAGO.—THE ART INSTITUTE will put on view a collection of forty-three colored etchings by J. F. Raffaelli, and later a selection of engravings.

CINCINNATI.—THE Museum will have on view paintings by Elizabeth W. Roberts April 1 to 19.

PHILADELPHIA.—THE architectural exhibition of the T-Square Club and the Philadelphia Chapter, A. I. A., will open in the galleries of the Academy April 13, to close May 3.

THE Plastic Club will hold an exhibition at McClee's Galleries, 1411 Walnut Street, April 6.

WASHINGTON.—THE Corcoran Gallery of Art announces a second exhibition of contemporary America oil paintings to open December 7.

THE Good Luck Arrow, by E. W. Deming, which is reproduced in colors as frontispiece in this issue, depicts an interesting ceremony common among American Indians. The Indian is shooting toward the moon as a sacrifice to achieve the good-will of the spirit which brings success in the chase. The act is in the nature of a prayer. In New Mexico Mr. Deming tells us he has seen an old tree on an inaccessible cliff which has served for many years as a mark in a modified form of this ceremony. "The tree," he says, "is now stuck full of arrows and bristles like a porcupine." Mr. Deming has recently been engaged on some mural decorations, to which we shall probably have occasion to refer shortly.

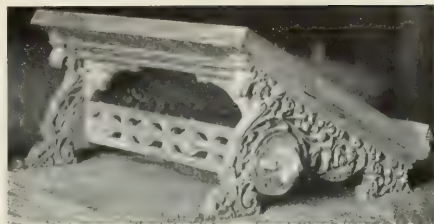
WE ARE in receipt of samples of the new "Castell" drawing pencil, manufactured by A. W. Faber. The graphite gives great delicacy and depth of tone and holds the point well. The pencils come in sixteen grades and will recommend themselves especially to artists, architects and designers.

CURRENT ART EVENTS

THE seventh annual exhibition of the Municipal Art Society of New York opened at the galleries of the National Arts Club on March 3, to remain until March 27. The scope of the exhibition included proposed or completed schemes in decorative painting and sculpture, landscape gardening, drawing or photographs of municipal architecture of a decorative or monumental character, civic centers and improvements in American and European cities, fountains, stained glass, mosaics, models of work executed in stone, wood, bronze or wrought iron; street fixtures, bridges, maps of proposed parkways, park fixtures, window boxes and similar objects which illustrate phases of municipal improvement.

The committee in charge consisted of Francis Newton, chairman; H. Van Buren Magonigle and William Orway Partridge.

A DINNER in honor of Mr. Spencer Trask, president of the National Arts Club, was held on January 22. On behalf of the members of the club Mr. Van Inderstine, secretary, presented a loving-cup. On behalf of the National Society of Craftsmen, of which Mr. Trask is president, J. William Fosdick, vice-president, presented a gothic table lectern, together with a bound copy of Mrs. Trask's story, "In My Lady's Garden." The lectern was designed and carved by Karl von Rydinsvärd. The binding was executed by Miss Birdaline Lexow. The Municipal Art Society, through its president, C. R. Lamb, presented a bronze paper-



GOthic LECTERN

PRESENTED TO MR. TRASK

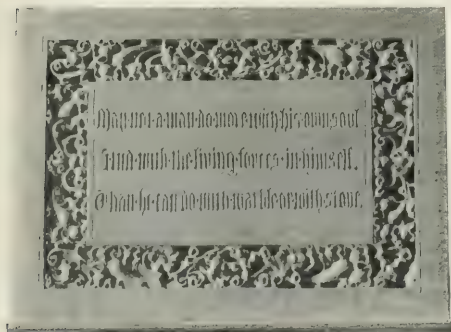
weight. The rose and the pine, symbols of Mr. Trask's Saratoga home, "Yaddo," are incorporated in the design, which was the work of Mr. Lamb.

THE bookbinders' corner of the studios of the National Society of Craftsmen, at 119 East Nineteenth Street, New York, is kept filled with an attractive group of bindings. Among the artists represented are Miss Ellen Gates Starr, Miss Helen Livingston Warren, Morris Lee King, Mrs. H. K. Pomeroy, Miss Edith Diehl, Miss Fanny Dudley, Miss Clara A. Hall and Miss Adeline C. Wykes.



BINDING BY MISS LEXOW

THE annual dinner of the Municipal Art Society of New York was held at the galleries of the National Arts Club on Tuesday evening, March 3.



GOthic LECTERN

DESIGNED AND CARVED BY
KARL VON RYDINSVÄRD



BRONZE PAPER-WEIGHT

DESIGNED BY
C. R. LAMB

The Merion Cricket Club



MERION CRICKET CLUB HOUSE, PHILADELPHIA

FURNESS, EVANS AND COMPANY, ARCHITECTS

THE MERION CRICKET CLUB, OF PHILADELPHIA BY MABEL TUKE PRIESTMAN

THE MERION CRICKET CLUB, at Haverford, near Philadelphia, is beautifully and conveniently situated, not only for those living in the neighborhood, but for city folks who come out by train to enjoy a few congenial hours of sport. The club owes its existence primarily to Mr. William W. Montgomery and Mr. Maskell Ewing, who conceived the idea of organizing a cricket club in the neighborhood of Lower Merion. Cricket, having been played at Dr. Lyons's school and at Haverford College in the early sixties, deep interest was already felt in the development of the game.

The club was organized in October, 1865, by the following Philadelphians: Messrs. William W. Montgomery, Maskell Ewing, G. H. Hall, Charles Eyre, Allen Evans, C. W. Humphreys, Rowland Evans, E. H. Eyre, Jr., R. H. Reilly, H. Sayres, J. Aubrey Jones, E. H. Lycett, W. Stroud and M. Bailey.

The new association was called "The Merion Cricket Club," and a committee was quickly formed to secure the support of the club in its immediate neighborhood. Through the liberality of J. Aubrey Jones, a plot of ground at Wynnewood was tendered to the club, and there, the following May, 1866, the Merion Club played its first match with the Haverford College team, in which the Merion Club was victorious. This victory gave impetus to the game and the membership gradually increased. Meanwhile, plans were frequently dis-

cussed to devise means to raise sufficient money for a suitable club-house. The school board of Lower Merion allowed the players to keep their cricketing things in a box in the entry of the Wynnewood public schoolhouse.

The club occupied the old Wynnewood grounds until the summer of 1873, when it was decided to lease five acres of ground at Ardmore, which had already been purchased with this object in view by Mr. Rowland Evans and Mr. W. W. Montgomery. The club at Ardmore was enlarged, and more property purchased, and the club remained there until 1892, when the officers of the club purchased twelve and one-half acres of property near Haverford station, on the Pennsylvania Railroad, on which the club-houses were erected.

On January 4, 1896, the beautiful new main club-house was entirely destroyed by fire. It was rapidly rebuilt, but in the same year, on September 24, was again burnt down. Such misfortunes would have quenched the ardor of most enthusiasts, but a more beautiful club-house was erected, replete in every particular.

It is built somewhat in English style, with several strong Colonial features. The walls are of red and dark brown bricks; an interesting surface is obtained by heading every second brick. These bricks are not only very decorative, but have the additional advantage of being the cheapest on the market.

The roof is covered with terra cotta tiles. The trim is painted white, and are in sharp contrast to the walls, but creepers are gradually covering them with their luxuriant growth. The end piazza,

The Merion Cricket Club

with its white painted columns and the rough stone arches, in the front of the club, present a beautiful appearance, with the clinging tendrils softening each opening.

The feature of the club-house is in the clever modeling of the terra cotta panels, which represent cricket. These are placed at intervals where they can be

seen to the best advantage. The rooms are handsomely and appropriately furnished, and all have hardwood floors. In the room appointed for the men the woodwork is oak and has a dull finish, having a richer, deeper tone than if entirely devoid of stain. The main center room, practically the hall, has just been redecorated. The walls are painted maroon, the club color, and deeper shades have been introduced to make this hall somewhat more of a lounging place than formerly. Beyond the hall is a reading-room furnished in Mission style. This opens into a hallway through which the café



MERION CRICKET CLUB HOUSE, REAR

FURNESS, EVANS AND COMPANY, ARCHITECTS

and pool-rooms can be reached. The café extends the full width of the house and contains two handsome stone fireplaces.

The walls are papered with green felt paper, and are well covered with sporting pictures. Heavy beams divide the ceiling into sections.

On the left-hand side of the main entrance is the ladies' reception room. The woodwork is painted a creamy white, and soft tones predominate in the rooms. The larger room is known as the tea-room and contains some well-designed settles, a piano, large table, plentifully supplied with the latest

magazines, and some comfortable chairs and sofas.

Immediately above these rooms are the dining-rooms for private dinners, and a good-sized dressing-room for the ladies. The large dining-room extends the length of the main part of the building, and is directly over the piazza. Formerly it was conspicuously long and narrow, but has been improved by the



CAFÉ, MERION CRICKET CLUB HOUSE

FURNESS, EVANS AND COMPANY, ARCHITECTS

The Merion Cricket Club



MERION CRICKET CLUB, ENTRANCE

FURNESS, EVANS AND COMPANY, ARCHITECTS

addition of columns which divide the room into better proportions. The walls are painted green and all the woodwork is mahogany. The furniture is also mahogany. It is a cheerful room, having an abundant supply of windows on three sides.

The casino is immediately behind the dining-room, and is a splendidly large room, well equipped for dances, concerts and theatricals. It extends over the arch, the club-house being built in the form of a T. The entrance is from the *portecochère*, but the upstairs halls of the main building open directly into the other end of it, near the stage.

There are six bedrooms and two bath-rooms on the second floor for the use of members, in addition to the pantries adjoining the dining-room.

Some extensive alterations have just been completed in the basement. A large locker-room has been equipped with 200 lockers for the use of patrons of the squash courts and bowling alleys. Four new alleys have been lately added, adjoining the locker-room, shower baths and drying-rooms.

The improvements and alterations just completed have cost the sum of \$40,000, but they add so much to the attractiveness and usefulness of the club and grounds that the committee feel it is money well spent.

The new building for the ladies and juniors is situated in the rear of the main club-house, and contains tea-rooms, lockers and shower baths.

Half of the house has been reserved for the use of the juniors, who fully appreciate their quarters, and delight in the large tea-room, which is situated on the first floor. It is 15 feet by 18 feet 6 inches.

The golf club is some distance from the cricket field, but is part of the Merion Cricket Club, although a separate fee is paid for the members belonging to it. The golf house is extremely attractive, with its deep, sloping roof surmounting walls of shingle and cement. It is quaintly and attractively furnished, and members can always be found on the piazzas. The golf grounds are beautifully laid out, being planned by a well-known landscape architect of Boston.

The links are situated in one of the most beautiful parts of Haverford, on hilly ground, from which extensive views can be obtained. The ninth hole, at the bottom of the hill, is perhaps the most beautiful and is situated near Mill Creek, a stream which from its source to its outlet in the Schuylkill is almost as picturesque and historic as the Wissahickon, for all around and up its wild depths Allen McLane's light horse rode constantly in the stormy days of the Revolution.

The course is eighteen holes and is considered to be one of the best in the vicinity of Philadelphia, and many important tournaments are played there every year.

M. T. P.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS announces under its patronage an architectural exhibition of the T-Square Club and the Philadelphia Chapter of the American Institute of Architects to open the 13th of this month in the galleries of the Academy, Broad Street, above Arch, Philadelphia. The Walter Cope Memorial Prize will be awarded.

Fine Linen for America



OLD METHOD OF RETTING



OLD METHOD OF BLEACHING

FINE LINEN FOR AMERICA BY F. W. SHUMAKER

SOME attic philosopher ventured the opinion that whatever men can conceive man can, soon or late, realize, and that the miracles of one day may become the commonplaces of another. Whether or not this is strictly true there is no denying the fact that, "soon or late," man does work out for practical use a vast number of things that were regarded at one time as "visionary," "ideal," "impossible"; and most of these reductions of the miraculous to the commonplace have been effected in the last one hundred years—almost within the memory of living man.

Perhaps one of the most remarkable of these "evolutions of wisdom" (which include the control of steam, the developments of electricity, etc.) is that now established at North Brookfield, Mass., where a thousand-year-old problem has been solved by a stubbornly inquisitive Yankee who has found out how to secure from raw flax a beautiful linen fiber ready for spinning by a process that occupies less than twelve hours' time. To those who are not acquainted with the history of linen manufacture this may seem to be a very simple and unimportant statement. They will hardly understand, therefore, why it was that, when Mr. Benjamin C. Mudge, the inventor of the process, announced his claim to be able to transform flax into linen fiber within the limits of a working day it was at first received with incredulity by men who have been half their lives in the linen business.

The reason for that incredulity lay in the fact that for thousands of years, as far back as there is any record or tradition, it has required between eleven and sixteen weeks to get flax fiber ready for spinning, and in spite of innumerable experiments

to shorten the time the same general method practiced by the early Egyptians is the one now followed in Europe where almost all the linen yarn for fabric purposes is prepared. The difficulty has been to dissolve the fats and gums that penetrate and tenaciously bind the flax fibers. A long process of "retting" has been necessary to get the desired results. "Retting" is nothing but rotting the flax plant by immersing it in water for several weeks, or by exposing it for a greater length of time to dew and rain in moist climates. This is done to separate the parts and loose the wood and fiber and requires great care and attention to prevent injury to the fiber itself. But even when the "retting" is completed there still remains a considerable amount of gum, and a long process of chemical or a longer process of sun bleaching of the manufactured fiber is necessary to get the goods into market condition.

The total time consumed between the pulling of the flax and the delivery of the finished goods by the old methods is about thirty weeks, and were it not that European peasants and "hands," who prepare the flax for milling work for a beggar's pittance, the cost of linen would be so great in consequence of the time wasted that only the rich could afford it. It has long been apparent to experts that any means to reduce the time of "retting" and at the same time thoroughly free the fiber from its gums would increase the value and importance of the linen industry by many millions of dollars a year. The rewards of possible success have induced many scientific and practical men to engage in experiments to that end, and vast sums of money have been expended in the hitherto futile effort to get the entire mastery of flax. Though there have been disappointments enough to discourage ordinary effort, it was inevitable that some one should at last solve the problem, and we may

Fine Linen for America

feel no little pride in the fact that it is a Yankee to whom the honor of the achievement belongs.

The processes (mechanical and chemical) invented by Mr. Mudge are owned exclusively by the Oxford Linen Mills, a strongly organized company that is now operating its first mill at North Brookfield, Mass., and their wonderful industrial importance can be appreciated from the fact that in one day's time they convert flax, just as it comes from the field, into a perfectly degummed and purified linen fiber ready for spinning without in the least impairing its commercial value. Repeated efforts had been made by earlier chemists and others to arrive at this result; but until, after more than twenty years of patient experimentation, Mr. Mudge evolved his secret reagent that fortifies the true fiber against the acids attacking the gums, chemistry proved too strenuous for the delicate filaments composing the flax fiber. So firmly fixed was the idea that deterioration of the fiber to an injurious extent must attend the chemical treatment of flax that many times repeated demonstrations of the new processes were necessary to convince the skeptical that science had triumphed at last—as science has a way of doing if persistently and faithfully followed. What was theoretical a couple of years ago is now in practical force in the operation of the North Brookfield mills, and those interested have entered actively upon the establishment of the claim that it is possible, under the remarkable economic conditions, to make pure linen as easily and as cheaply as cotton and with much larger profits to the manufacturers and dealers.

The new inventions, in reducing the process to twelve hours, must, of course, effect in time the radical revolution of the linen industry. Though there is necessarily some secrecy as to the specific operations of these new processes, which combine mechanical and chemical action, the demonstration is convincing and the result incontestable. A very beautiful and perfect linen fiber is secured and—an economic advantage that practically doubles the productive value of the straw—there is absolutely no waste from the process.

Though the chemical processes are the important features of the new inventions, the inventor has perfected mechanism that greatly simplifies and economizes the preliminary treatment of flax. His machine, or rather combination of machines, handles the plant as it comes from the field and automatically prepares it for the chemical treatment without any hand manipulation.

To be able to secure a perfect linen yarn from raw flax in the course of twelve hours' time means

ability to revolutionize the textile industry of this country. Attention is called to the fact that this revolution can be effected without the slightest interference with the prosperity of the cotton mills, as the machinery that spins and weaves cotton will as rapidly spin and weave this perfectly degummed linen stock; and when the Oxford Mills can produce a sufficient supply of linen yarn to make the transition practicable a large proportion of the cotton mills will, it is contended, prefer to manufacture linen because of the much greater profit in that branch of the textile industry.

In addition to the extraordinary achievement in the vital matter of time-saving, the new inventions have an economic advantage in manufacturing results that would of itself establish a formidable competition with foreign manufacture. For example, the old method produces but 170 pounds of fibre from 1,000 pounds of straw, whereas the new processes secure 250 pounds of fibre from 1,000 pounds of straw.

The new inventions have been compared in their revolutionary character with Eli Whitney's cotton-gin, but, of course, in point of efficiency the service of the cotton-gin is immeasurably below that of which the Oxford Linen Mills' processes are capable, for they make it possible to give linen the commercial ascendancy of cotton in the volume of actual output. As linen is intrinsically superior to cotton and is infinitely preferable in almost every practical and conceivable use a process that can insure its manufacture in quantities equal to the general demand must be regarded as one of the greatest of the inventions that are esteemed as social benefactors.

The Oxford Linen Mills expect to be operating on a large scale within a reasonably short time, as their North Brookfield mills, which began operating the middle of February, will be expanded and supplemented by other mills as rapidly as developing conditions warrant. It is reported that the company has orders for "Crash," "Oxolint" and "Savoil" sufficient to insure a considerable profit on the first year's output.

There are phases of the subject that we have not the space to consider here, but which are outlined by an interesting booklet issued by the Oxford Linen Mills. The booklet "No. 12" contains photographic illustrations of the ancient methods of preparing flax fiber still followed by the European peasantry, and copies may be obtained free by writing or applying to the Sterling Debenture Corporation, Brunswick Building, Madison Square, New York.

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MAY, 1908

JOHN W. ALEXANDER
BY ARTHUR HOEBER

THERE hangs in the gallery of the Museum of the Luxembourg, in Paris, a painting of a beautiful woman arranging in her hair a piece of ribbon. It is called *The Green Bow*, and in the rendering, the color scheme, the textures and generally in its conception, the work is entirely unlike any other canvas in that galaxy of dexterous, able, thoughtful and uncommon art, gathered together by a wise and discriminating art minister of a country that does much to foster the profession of the painter and the sister arts of sculpture, architecture, music and acting. The author of the work is an American who has forged his way to the front rank of his profession through hard work and the earnest cultivation of his natural gifts, who is to-day honored, prosperous, recognized where art is spoken of and who generally holds a distinguished position in his own land, as well as in Europe. His name is John White Alexander and he was born in Allegheny City, Pa., fifty-one years ago.

It is the honorable ambition of most painters to receive the recognition of the French Government. Somehow that seems to set the official stamp on one. It is, so to speak, the hall-mark of excellence, for to have a canvas in the Luxembourg is surely to mark one as far above the commonplace among one's fellows. Mr. Alexander is more than that, however. His art is so distinctly original as to arrest one at the first glance because of its technical difference from surrounding work, and then to hold the spectator by reason of its unusual strength, artistry and charm. And it is no easy matter in these days for a man to achieve distinct originality in the mere putting of paint on canvas. The tools of the trade are the same for all artists; the pigments do not vary; humanity remains now as it was when the old primitives first began to serve themselves of oil paint in the fifteenth century; features undergo little alteration, though fashions

may vary; your man or woman, after all, has but two eyes, a nose and a mouth, and is swayed by similar emotions that actuated his or her forbears. Still, while never for a moment taking to extravagance and cleverly avoiding the unusual and the freakish, Mr. Alexander seems, somehow, to get his own very personal interpretation of humanity by methods quite of the individual sort, which, as I have said, differ entirely from those of other men.

And while it is impossible to diagnose these methods, you would never mistake a canvas by Alexander for that of any one else, and his work you may not pass by unmoved. I do not maintain that you will always agree with him, or that he invariably is satisfying. He will even rub you the wrong way at times and you will find passages you wish he had not executed; but look at the work you must; discuss it you will, and, if he does not hold your approbation, you may not deny him your profound respect. When these things ensue, be sure you are considering a most unusual artist, which is what Mr. Alexander is. Whatever the man has accomplished, it has been by his own unaided effort, by hard work and unremittent following of a serious idea from which he has never deviated one moment. Incidentally, it is the man with one idea who arrives at a successful result, and I believe that Mr. Alexander would rather paint than eat. In all these years he has been a hard taskmaster for himself, a severe critic, an unrelenting overseer, and the ends have fully justified the means, for he knows his *metier* from the ground up, in every department, in whatever medium, and alas, in these days of the effort to find the short cut to art, too few of the men are thus equipped.

I am almost inclined to believe that the trade of the portrait painter—if I may so refer to it—demands a better working knowledge of the practice of art than almost any other branch of the profession. Your painter of ideal figures may get his features different from those of his model, and what matters? He may portray almost any sort of man



Portrait - Sisters

PORTRAIT - SISTERS
BY JOHN W. ALEXANDER



Photograph by Curtis Pell

PORTRAIT OF MRS. R.
BY JOHN W. ALEXANDER

or woman, so the personage approximates his idea of the composition, and who shall complain? But your portrait painter may not vary perceptibly from his theme without grave complications. He must satisfy sitter, family, friends, even acquaintances, and do one work after another whether the sitter be congenial or no, whether the sitter be paintable or the reverse, and he must draw and construct, construct and draw, and be sure of his result—of a certain result at any rate, or he is a failure. Be it understood, of course, that I am referring to the portrait painter of the first class. Obviously, some sitters appeal more to a painter than others, and then it is that he reaches higher flights, and Mr. Alexander is no exception; but there are few who are as uniformly excellent as he is, few who reach such excellence along varying lines. He paints both youth and old age equally well, getting the joyousness of the one and the dignity of the other, the vivaciousness of the first, the tranquillity of the latter, and whether the subject is adolescence, young womanhood or maturity, his brush seems to differentiate superbly. And as I write, I have in my mind his *Child with Doll*; his *Mrs. Hastings*, and that delicious idyll of old age, his canvas of Mrs. Wheaton, shown recently at the Carnegie Institute in Pittsburgh.

But we have the virility of exuberant manhood in his portrait of his brother painter, the lamented Fitz Thaulow; the strong type of the thinker in riper years, Walt Whitman, and his able likeness of the scholar, Dr. McCosh, of Princeton, while for a dashing canvas of young manhood, the portrait of Mr. Alexander's son, a lad of twenty, moves one to enthusiasm. As if to prove his art to have a strong imaginative side, full of psychological interest, one may turn to such poetic works as his *Pandora*, *Isabella* and the *Pot of Basil*, the *Autumn*, and, lastly, to his recently completed mural decorations for the new Carnegie Institute in Pittsburgh, a work of such proportions and mechanical difficulties overcome as almost to stagger one. Here are many square feet of wall space covered with allegorical figures, showing the apotheosis of the wealth and industries of the Smoky City, ably conceived and dexterously wrought out, panel after panel of grimy workmen, of artisans and laborers at furnaces, on trestles, at forges, or in mines, and larger compositions of the nations of the earth paying tribute to the enterprise of the steel town at the conflux of the rivers.

Curious lighting, swirling robes, unusual poses of the figure, color schemes of daring and charm, all these are among the salient characteristics of

Mr. Alexander's work. No one seems to treat a gown just as he does, no one seems to get quite the postures he evolves for his women, without affectation and without straining. Take his *Pot of Basil*. It is a harmony of line, a poem of chiaroscuro, a thing of rare invention. No one had previously conceived a *Pandora* such as that of Mr. Alexander's, with its mysterious effect of light and shade, its superb womanhood, the physical combined with the poetic. Through all his efforts one never regrets the years the man spent in illustrative work on the magazines, years of excessive toil and many discouragements, where he learned the theory of composition so well, and gained, perhaps, a self-reliance and a capacity to carry out his ideas to a logical conclusion. Association at the establishment of the Harper Brothers with Edwin A. Abbey, the late Charles Stanley Reinhart and others was obviously of advantage to him and the thoroughness of the German school at Munich later tells in all his subsequent work.

Mr. Alexander is known to the world generally by his figure work, but I have seen in his home lovely landscapes and sea pictures of such delicate color and pictorial charm as to make me regret his infrequent ventures into such fields. These are executed with the same abiding simplicity and grand sweeps of the brush that characterize his figures, each stroke full of meaning, the scene rendered rather in the abstract than in the concrete and replete with significance. Indeed, Mr. Alexander does not put his brush to canvas without evolving something out of the commonplace and invariably is he supremely artistic. His medals and decorations are many, for few art societies have escaped giving him recompenses, and his paintings are in many museums both at home and abroad. Happily, however, none of these things affect his art or the man personally, for he has his own convictions of his duty, and his own serious requirements for himself. His advance has been consistent and logical, for he is unswayed by either praise or blame, working out his own theories according to his own ideas.

When one is inclined to associate Mr. Alexander's art with the portrayal of the evanescent charm of girlhood or the more lasting qualities of the young matron, there comes up the recollection of such a virile performance as his rendition of the sculptor Auguste Rodin, a canvas so strong, so straightforward and so full of genuine feeling for the intellectuality of man that one is puzzled to say just where he is at his best. This Rodin is one of the distinguished portraits of recent years.

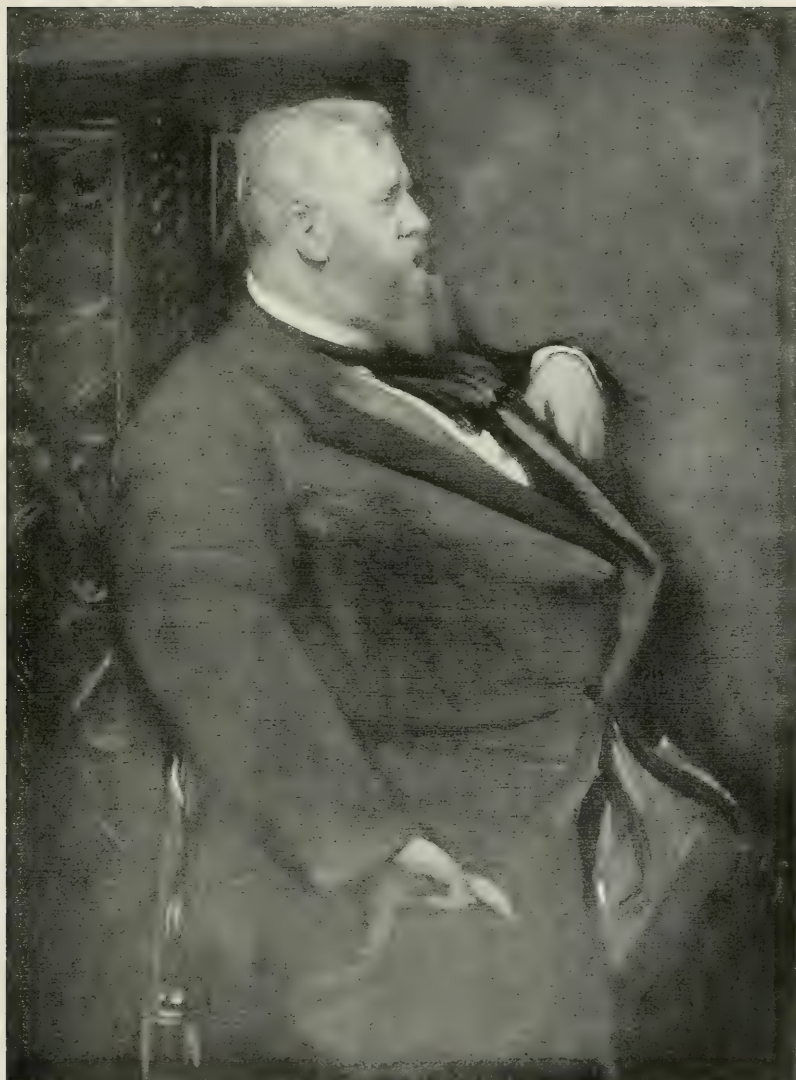


Photograph by Curtis Be...

FRAGMENT OF DECORATION
CARNEGIE INSTITUTE, PITTSBURGH
BY JOHN W. ALEXANDER



PORTRAIT OF MRS. H.
BY JOHN W. ALEXANDER



Photograph by C. E. Pincost

WILSTACH GALLERY
FAIRMOUNT PARK, PHILADELPHIA
BY PERMISSION

PORTRAIT OF
FRITZ THAULOW
BY JOHN W. ALEXANDER



Portrait of Miss R. by John W. Alexander.

PORTRAIT OF MISS R.
BY JOHN W. ALEXANDER



PEN SKETCH OF
MARK TWAIN
BY JOHN W. ALEXANDER.



PORTRAIT OF MISS B.
BY JOHN W. ALEXANDER



PROPERTY OF THE METROPOLITAN MUSEUM OF ART
BY PERMISSION

WALT WHITMAN
BY JOHN W. ALEXANDER

Hispanic Society of America

A NEW MUSEUM OF TREASURES THE HISPANIC SOCIETY OF AMERICA

BY C. LEWIS HIND

ON A fine afternoon last winter I braved the traffic in Times Square, New York, and entered a Subway train. At One Hundred and Fifty-seventh Street I alighted, having been informed that in the environment of that number begins such country as Manhattan offers; that there the Hudson may be seen far below, surging round the bend, preparing to exchange the silences of the Catskills for the sophistication of the Palisades.

My information was tolerably reliable. If One Hundred and Fifty-seventh Street is not as rural as the interior of Staten Island, the country does strive to make a beginning. Broadway has become a wide road, unvexed by traffic; houses, actually detached, nestle among actual trees; uplands rise, and sky and distance are not obscured by dwellings. The river invited me, but before descending I paused, paused again, and forthwith determined to postpone my expedition round the bend of the Hudson toward the silences.

Why? Because I can never resist the attraction of a new building, particularly such a building as that which met my eyes, unpretentious yet commanding, classical in form and proportion, standing isolated on a hill, approached by wide steps, rising from a tiled terrace where one may survey the surviving trees of the pleasant wooded district of Audubon, and look over the Hudson and across to the Palisades. To the left of this building stands another, smaller, but made in the same image, looking like a promising offspring. Blazoned on the façade of the parent edifice, above the

mullioned windows on the second floor, are these great names: Columbus, Cervantes, Lope de Vega, Camöens, Loyola, Velasquez. So this was the new museum of the Hispanic Society of America, about which I had heard and read, and a glance at the smaller building to the left showed that it is the new home of the American Numismatic Society. If you pass through the inner bronze doors of the Hispanic Society Museum, you will see a mahogany slab resting upon a terra cotta basis. Inlaid in the mahogany is a silver plate bearing the inscription: "This building is dedicated to the Memory of Collis Potter Huntington."

Since architecture began countless monuments of divers kinds have been raised to the memory of



Courtesy of Hispanic Society of America
THE TURKEY MARKET

BY VIERGE

Hispanic Society of America

the unforgotten dead; but these monuments seldom minister also to the intellectual interest and pleasure of the living. Of such is the gallery that General Hawkins has built at Providence and filled with treasures to the memory of his wife; of such is this filial tribute on the heights of Manhattan, a Spanish and Portuguese library and museum, serving as a link between the English and Spanish-speaking people.

Spain has always been Mr. Archer M. Huntington's preoccupation, his serious hobby. His studies and labors have culminated in the foundation of the Hispanic Society and the assemblage within its museum of his treasures, including rare manuscripts and a library of nearly 50,000 volumes. In May, 1904, the deed of foundation was executed. Eight lots of land in Audubon Park were conveyed, and three hundred and fifty thousand dollars were granted as an endowment. The building was opened early this year. To-day the American public can enjoy a *coup d'oeil* of the magnificence of Spain, and with the slightest of formalities may study her finest literature. The great museums of Europe are richer in individual departments—Madrid, for example, which contains three-fourths of the masterpieces that Valasquez painted; but probably no other museum contains such a general collection of the spoils of Spain as this isolated columnar building on the heights above the city of New York.

The interior suggests a Spanish *patio*; but as the ground floor is arranged as a reading-room, and as the winter in New York is apt to be rigorous, the architect has introduced the precaution of a strong glass roof. Members of the general public are not admitted to the reading-room unless they have obtained reading tickets; but the galleries are open every afternoon and are free to all. Let us accompany a Stranger who, maybe, enters this unique museum for the first time. In the entrance hall he notices two tall objects dominating the vestibule. They date from Egypt of the fourteenth century; they are the wings of the door of a mosque built by Barkuk, one of the Mamluk Sultans of Egypt; they bear the name of Sultan Barkuk in Arabic, inlaid with silver on the *repoussé* bronze, and the message they would deliver to our Stranger, if they could speak, would be: "Through the Arabic door you must pass to understand the heart of Spain." Then our Stranger ascends the stairs, noting the tiles and mosaics embedded in the walls, belonging to the periods of the Roman domination and the Moorish occupation. He passes on to the gallery, and leaning over the balustrade gazes down upon

the *patio* reading-room. Austere but comfortable look the mahogany library tables on terra cotta bases. He notices that piers of that warm, imperishable substance, decorated in relief with the coats of arms of Spanish provinces and cities, support the galleries, and spring upward to the roof. He observes that round the four walls range Spanish pictures. The decorative effect is magnificent even if all the works be not masterpieces. On the south wall facing him are a range of large portraits of Spanish notabilities, producing an effect as sumptuous as the sweep of portraits of royal personages in the Waterloo Chamber of Windsor Castle; the north wall glitters with Spanish Primitives, some gold-encrusted in the manner of Crivelli, the uncouth splendor of Byzantium over all; to the east he notes, if he be something of a connoisseur in painting, the saccharine religiosity of Murillo, and the gaunt, elongated types of El Greco; and on the west wall, in the center, a fine Goya, an attractive rendering of the much-painted Duchess of Alba, who is pointing to the signature of the artist at her feet. Adjoining the Duchess is a direct and forceful portrait of General Forastera, more restrained than is usual with Goya, who would sometimes paint a portrait in a day, working from morn till evening, "in absolute silence, with extraordinary concentration and vigor."

Then our Stranger's eyes drop from the Goyas to the glass cases that stand, treasure-full, against the walls: here a rare collection of old Spanish treasures—crosses, monstrosities, carvings, images; there specimens of primitive pottery followed by carvings on ivory, dating from the era of the Phœnicians. One of them, depicting a bull attacked by two lions, bears an interesting resemblance to the engraved bone, the masterpiece of the Reindeer Period, found in the grotto of Lorthet in the Pyrenees. Yonder, against the south wall, is an array of Hispano-Mauresque luster ware. These beautiful objects dazzle while they charm; the eyes turn almost with relief from their iridescent loveliness to the calmer beauty of the illuminated manuscripts and the Spanish volumes ranging from the first book printed in Spain with movable type, in 1475, to the manuscript of George Borrow's "Bible in Spain."

Having wandered round the galleries, peering here and there, regretting that he had never mastered Spanish, our Stranger is handed a terra cotta-colored card containing the titles and descriptions of the thirty-five pictures. While he is studying the works *seriatim*, I will describe briefly certain other sections of the collection. First, the



NORTH WALL

MUSEUM OF HISPANIC SOCIETY



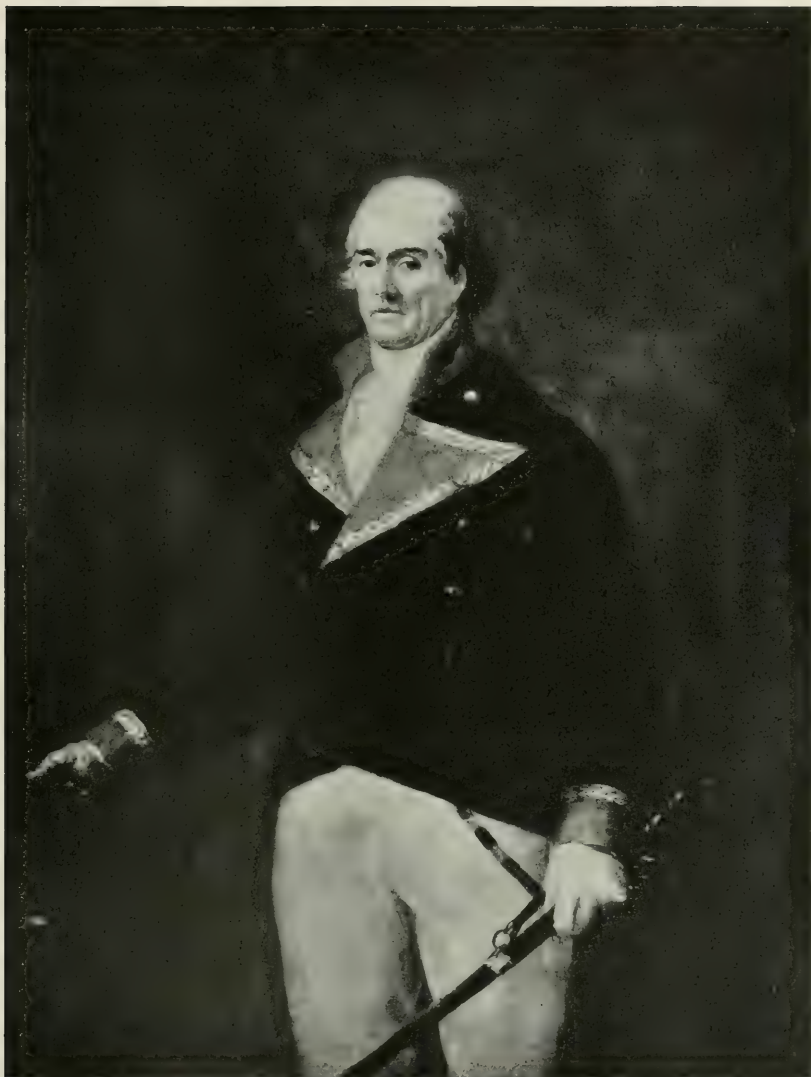
SOUTH WALL

MUSEUM OF HISPANIC SOCIETY



Portrait of the Duchess of Alba

PORTRAIT OF
DUCHESS OF ALBA
BY GOYA



Courtesy Hispanic Society of America

PORTRAIT OF
GENERAL FORASTERA
BY GOYA

Hispanic Society of America

library of 50,000 volumes which is situated in the basement. Such a basement! Such a library! Even that fox-hunting English squire who, when asked to visit a picture-gallery, cried "By Gad, no, sir; I'd rather read a book!" even he would be interested in the method and arrangement of this library. I compare it with the cumbersome litter of catalogues and books in certain great British libraries and blush for my country. This underground city of books is as orderly as a bank; the books are delivered to readers with the promptitude of a cash machine in a store. Every detail has been thought out in the library and in the museum. Each of the glass cases in the upper gallery has its private electric button; you press, and the case is flooded from concealed lights. Do you desire to see the obverses of rare coins? You turn a screw and the glass cylinder containing the coins slowly revolves. Space has been economized in a way that is little short of miraculous. The collection of maps, prints, drawings, charts, etc., if placed end to end might reach from one end of Audubon Park to the other; but by an ingenious arrangement of folding wall frames, swinging doors superimposed on swinging doors, these multifarious objects are all packed within the wall of one of the ground floor corridors. Delightful drawings and pictures by Daniel Vierge are arrayed on a similar plan. When you have enjoyed those on the outside frames, you swing back one door, then another and another, ever finding new treasures.

The three tombs from a demolished church at Cuellar, in the Province of Segovia, the sculptures and the Greek and Roman torsos excavated at Santiponce, near Seville, need all the space allotted to them under the east gallery. This corridor of marbles, blocked at one end by a magnificent tomb, is like a lonely side chapel in a cathedral. Standing in this diminutive temple of silence and reconciliation, it is difficult to believe that one is in the neighborhood of One Hundred and Fifty-sixth Street, New York. That mute woman in nun's robe and rope girdle! That silent warrior in armor with a lion crouching at his feet! How still they are, yet how eloquent of a past long vanished, yet persuasively with us!

Although the pictures are not all of the first rank, in their environment and regal position on the walls they seem to recreate Spain with a force more vivid than is produced by the Spanish masterpieces adorning the galleries of London and Vienna. I linger before a portrait by Juan de Pareja, first slave and then servant of Velasquez, who accompanied his master to Rome when he visited the

Eternal City for the second time. In that year Velasquez produced the incomparable portrait of Pope Innocent X, which hangs in a room of the Doria Palace. Velasquez's brush had been idle for months, and "to get his hand in" he painted a trial picture of his servant. It created a sensation. The Romans when they saw it, said: "All else seems painting, this alone truth." When this head of Juan de Pareja was exhibited at the Old Masters' Exhibition in London a few years ago it again created a sensation. On the walls of the Hispanic Society, Juan appears as an artist on his own account, and many worse works are produced to-day by eminent painters than this portrait by the body-servant of Velasquez, who "practised painting in secret," and did not blush to find it known.

To students of Velasquez the *Head and Shoulders of a Cardinal* is of surpassing interest. It is a magnificent piece of work, distinguished by the apparent ease of the recondite craftsmanship, the just values and the reticent but forcible color that we associate with Velasquez.

It is one of those "other portraits" that his biographer, Palomino, states that Velasquez painted in Rome during his second visit. Mr. Francis Lathrop, Art Director of the Hispanic Society, says that this picture has been "positively identified as being from the hand of Velasquez." Señor A. de Beruete, of Madrid, the latest authoritative critic of Velasquez, who refuses to acknowledge certain works that other connoisseurs accept without question, has assured Mr. Lathrop "of his recognition of this painting as being one by Velasquez." Señor Beruete also gave permission to M. Nicolle to quote him as vouching for its authenticity in an article published in *La Revue de l'Art*; and Professor A. Venturi also referred to it in *L'Arte* as a Velasquez at the time of its discovery in a Roman private collection. Little did this Cardinal Pamfilio, who sat to the grave Spaniard some time in the year 1650, dream of the pictorial notoriety that would be his in future centuries.

Students of the literature and arts of Spain will find a variety of subjects suitable for research work. In this article no attempt at specialist criticism has been made. I thought it better to give a general impression of the contents, so that the public, as well as students and connoisseurs, may know what they will find in the museum and library of the Hispanic Society of America. C. L. H.

THE Albright Art Gallery, Buffalo, has shown a collection of photographs by Edward S. Curtis, representing types of the North American Indian.

National Academy

SPRING EXHIBITION OF THE NATIONAL ACADEMY OF DESIGN BY ARTHUR HOEBER

OBVIOUSLY, something had to be done if the National Academy of Design was to pull itself out of the slough of despond into which it had fallen of recent years. Perhaps never, indeed, was the national institution a thing of overwhelming artistic hopefulness and cheer; but, other times, other manners. In the ancient days, it did not matter much; we were not so strong on art as we were on development of the country's natural resources and the building up of a republic. Then it was that we were making history, growing to man's estate and, so to speak, getting our bearings. It was only natural that out of the few painters, it was more or less Hobson's choice as to who should be elected to membership in the organization and what should fill the walls at the annual shows. For two or more decades, however, we have developed in an art way; there have come up painters and schools, and the new men blazed paths for themselves, or were strongly influenced by the work of the painters of Europe. And because many of them had made radical departures, gave forth canvases diametrically opposed in every way to the work of the academicians, they were too frequently denied admission, not only to membership, but their pictures were either badly hung or rejected entirely. There was nothing strange in the inability of the academicians to comprehend the aims and objects of these reformers, and, too, the sense of self-preservation among the ancient painters is no less strong than among other men. If the newcomers were right, it was death to the band of slick, ineane and conventional craftsmen.

While your academician never resigns and seldom dies, if he waits long enough he is gathered to his fathers

finally, and so, in the past decade, he had had to make place to younger blood, and the younger blood was more liberal, even though power makes for conservatism. Finally, there were enough of the liberals to make headway. It was finally borne in upon a majority that if the Academy was to live, reforms were necessary, and with the inclusion of the Society of American Artists in 1906, the ranks of the liberals were further strengthened. Last winter there were radical measures taken. Mr. Harrison S. Morris, who so successfully managed the exhibitions of the Pennsylvania Academy of Fine Arts in Philadelphia, was made a member—a courtesy member—of the council, or in some way invested with authority to do something to further the Academy's interests, and a new propaganda was started. The spring exhibition, just opened, is earnest of good intention, in fact, of something accomplished, for lo, there is energy apparent; good things have been accepted and



Copyright, 1908, by Louis Loeb
PRINCESS ZONOMA

BY LOUIS LOEB



Copyright applied for by Lillian M. Genth

THE LARK

BY LILLIAN M. GENTH

hung prominently, and what is better, bad things received by right of membership have been ruthlessly skied and so made as little in evidence as possible. So radical has been the change that it is enough to make some of the older men turn in their graves! Revolutionary men are in prominent positions; things that would have been relentlessly rejected in former years look down benignly from the line; the work of men prominent in the councils hitherto are lost in the shuffle skyward and the critic is obliged to sit up and take notice!

An innovation is in the matter of a number of canvases borrowed to make centers, or to add to the importance of the display. Thus, four portraits have been secured from owners of the work of John S. Sargent and these include his likeness of Edward Robinson, of the Metropolitan Museum of Art, and there have been loaned an Abbott Thayer head, work by Horatio Walker, D. W. Tryon, Winslow Homer, J. J. Shannon, Siddons Mowbray and John La Farge. E. C. Tarbell's portrait of Dr. Seelye, of Smith College, is here in the center of a panel,

coming from the recent show at Philadelphia, as have many more. This canvas by Mr. Tarbell more than holds its own with the Sargents, the Shannons and the Thayer. Indeed, it may be said that these better-known men do not stand out so prominently as they have in the years past, not because of their having fallen off, but for the reason of other men improving, developing along original lines and getting a command of their craft. Miss Beaux maintains her strong position and there are men of "The Eight," who so recently showed in New York and in Philadelphia, Robert Henri, John Sloan, Arthur B. Davies and others, with men who affiliate with them, Jonas Lie, Jerome Myers and George Bellows.

The general impression of the Academy is one of dignity, of capable craftsmen, of originality in a landscape way particularly. Here is Walter Granville-Smith with a large landscape of Indian summer, of great charm of handling and knowledge of painting, of tender tones and pleasing color, with trees against the warm sky and much mystery, recalling well the season, and Robert

David Cauley has a delightful figure which he calls *Tanagra*, because the lady holds a statuette in her hand. This is painted in great detail, in a scholarly manner and is highly personal in color and arrangement. Samuel Woolf, among the youngsters, has an aged Jew at a newsstand, of cleverness and interesting disposition of light and shade, while Luis Mora has a couple of athletes, *American Gladiators*, showing skill in modeling the nude. Of a truth the portraiture, of which there is considerable, while of fair average, is not particularly striking. The figures are better and include compositions from Hugo Ballin, A. T. Schwartz, Louis Loeb, Hugh Breckenridge, Douglas Volk, Charles W. Hawthorne and W. W. Gilchrist, Jr. A newcomer is Clinton Balmer, a New Jersey man, with *The Vain Woman*, an allegorical composition of interest. Mention must be made of Lillian Genth, of Philadelphia, who has a strong nude figure of a woman in the woods, *The Lark*. It is very capably executed and of excellent color.

Emil Carlsen is prominently among the land-

National Academy

scape men, with a moonlight effect, quite out of the commonplace and highly personal in the rendering, of delicate tones, of subtle quality in every way and pleasing, while the scheme is simplicity itself. Another delicate effect, though badly hung, is by Ben Foster, of some trees against an evening sky, and Walter Nettleton has a dainty snow effect, more suave than usual, more harmonious as well, and altogether entertaining. Will S. Robinson makes great strides in his landscape work, securing delicacy, subtlety and poetry, and here is Frank de Haven, recalling the late Julian Rix, with imposing size but not overagreeable color. Arthur Parton, among the older men, keeps well up with the procession and holds your attention, while Mrs. Charlotte B. Coman more than holds her own with the men, in a lovely stretch of hilly country which she has painted with artistic feeling and considerable knowledge of landscape construction. Finally, to speak only of some of the more prominent things, there are several marine pictures, notably one by Frank W. Benson, better known for his figure work, but who seems equally facile with his representation here of moonlight on the sea. He has secured the feeling of the wave movement, the brilliancy of the light, the shimmer of the reflection, and generally offers a fine performance for inspection. So too, another Boston man, Charles H. Woodbury, knows well his *metier* in two contributions of midocean, one *The Bark*. Frederick J. Waugh and Gifford Beal are seriously represented, the former showing capacity in depicting the great movement of surf, the formation of waves and the grandeur of the ocean. Paul King has an along-shore effort that is satisfactory, and De Witt Parshall has a strong bit of the Maine coast, showing cliffs, great rocks and dashing sea. Maria Oakey Dewing has some roses of sumptuous color and delicate feeling for the growth and character, and these she has painted with breadth and skill.

The cleverness of Wilhelm Funk is

once more apparent in his portrait of Mrs. Dandridge Spotswood, certainly a beautiful woman, whom he has rendered, perhaps, in a somewhat too flippant manner, yet with alluring dexterity and no little charm. Yet the spell of Sargent is over so many of our modern portrait men, and here is it again unmistakable. William J. Whittemore has a dainty little girl in



A WINTER WALK

BY DOUGLAS VOLK



AMERICAN GLADIATORS

BY L. LUIS MORA

his portrait which he entitled *The Idler*, showing the lady seated in the woodland, with an effective large hat, and though the color is inclined to a certain prettiness, it is attractive all the same. Two more children, this time by W. T. Smedley, are his own and are called *Sweethearts*. These two are seated in a woodland, the prevailing tone of the canvas being gray. It is directly and freely painted and not without considerable sentiment. C. Y. Turner has a figure at full length which he calls *Juliet*. The Shakespearean heroine stands by a table with a rose in her hand, a background of tapestries giving a proper setting for the scene.

The art of John W. Alexander is built on a solid foundation, and his *Study of Black and Green* is again one of his beautiful models, gracefully posed, apparently fastening a jewel on her bodice. Once

more we have a charming disposition of light and shade, always out of the commonplace, yet not strained or *bizarre*, and there is an abiding sense of the decorative here as there is to all his canvases. Samuel Isham has a Watteauesque figure, which he calls somewhat obscurely *The Faithful Shepherdess*, and one is lost in speculation as to the particular nature of her faithfulness. She sits somewhat stiffly posed, with her crook, and near her is a little dog, possibly seeking an explanation of the astonishing title.

The prizes have given general satisfaction. Mr. Gauley with his *Tanagra*, above mentioned, takes the Thomas B. Clarke prize for the best figure. The Salutus medal for most meritorious work was given to Mr. Tarbell for his *Dr. Seelye, of Smith College*. Mr. Granville-Smith secures the Inness Medal for the best landscape, and the Julia A. Shaw Memorial prize goes to Lillian Genth for *The Lark*, while the three Hallgarten prizes go respec-

tively to Ernest Lawson for his admirable winter landscape, *Ice on the Hudson*; to George Bellows for his view of *The North River*, and to W. W. Gilchrist, Jr., for a small panel, *Daughter and Dall*, a dainty conception, cleverly rendered and of originality in the composition.

On the whole the Academy is to be warmly congratulated on its advance and its liberality. It is said that many hundred works were offered, but only three hundred and fifty have been admitted, so that of necessity many good works must have been rejected. A sad note to the show is caused by the bits of *crêpe* and the wreaths under the work of the lamented Augustus Saint-Gaudens, and that of the late John Lambert, of Philadelphia, both of whom have passed away during the last twelve months.

EXHIBITION OF ADVERTISING ART BY EARNEST ELMO CALKINS

THE National Arts Club did not step outside of its province in holding an exhibition of art applied to advertising. Art applied to advertising when it is really art is just as worthy of attention from such a club as art applied to jewelry, textiles or furniture.

The exhibition held at the National Arts Club, between February 19 and 28, showed a far greater proportion of cover designs of magazines than it did of advertising designs in a stricter sense. This was because the publisher, as he was first to appreciate the work of the best designers, so also was first to appreciate the importance of exhibiting it. This made the exhibition too strong in cover designs in proportion to other advertising work, but the other advertising work shown was very creditable.

A great many visitors and a great many members of the club were surprised at the large amount of good designing that is now being used in advertising work.

It was believed by those interested that getting together the really good things from an art point of view that has been done for the sake of advertising would surprise a good many people who had not realized that there was so much good designing in advertising, because good designing still forms such a small part of the total amount of advertising. The idea was to segregate what was really good, so that it could be seen by itself. Thus at this exhibition it was shown that not only is the standard of art in advertising work high, but also that this work bears the names of many men already famous in other lines of art work.

Among the designers whose work was represented by originals, and in a great many cases by reproductions from these originals, showing the adaptation of the design to its purpose, were Edward Penfield, Maxfield Parrish, Guernsey Moore, John Sheridan, W. J. Wildhack, Earl Horter, Louis Fancher, James Montgomery Flagg, Lucius Hitchcock, H. S. Benton, N. C. Wyeth, J. G. Sweeney, Anna Burnham Westermann, F. W. Gowdy, the Brothers Leyendecker, Walter Fawcett, Blendon Campbell, Kenyon Cox, Eugene Grasset, Lucian Metivet and many others. Some of these are men to whom advertising designing is incidental, while others have given their chief attention to commercial art.

The work in color predominated largely over work in black-and-white. This is not so much

because more color work is used in advertising than black-and-white, but because the color work naturally shows up better and is more striking. Also, it is true that when an advertiser has an important position in a magazine demanding color-work, he goes to a better artist than he does for his ordinary black-and-white work on the inside of the magazine. This is a mistake, of course, but every day conditions are getting better, and when a dry goods store, such as Marshall Field's, employs for newspaper advertising work such artists as Harrison Fisher, O'Neill Wilson, Alphonse Mucha and A. B. Wenzell, there is great promise for the future, not only in newspaper advertising, but in all black-and-white advertising.

I firmly believe that not only will the art standard of advertising rise constantly from now on, but also that the advertising itself will be better as a business investment as the treatment renders it intrinsically attractive.

In the field of pure typography this country has made a great advance recently, but not enough yet to leaven the whole lump. The importance of good typography, good printing, the right selection of paper, colors of inks and all that, is beginning to be appreciated by the best advertisers—appreciated for its dollars-and-cents value, because good art in advertising, like good art in architecture, furniture, textiles, jewelry and other things, has an intrinsic, commercial, dollars-and-cents value, just as it has an ethical value.



ADVERTISING
DESIGN

BY EDWARD
PENFIELD

Advertising Art

A very interesting, but wholly inadequate, exhibition was made of printed matter; that is, typography applied to advertising work. Some good things of this kind were shown by Guernsey Moore and Benjamin Sherbow.

An interesting exhibition was that of the cover designs in *The Woman's Home Companion* prize contest, the first prize of which, fifteen hundred dollars, was won by Earl Stetson Crawford.

Another interesting exhibit was an original design by the late Hubert von Herkomer, made as a cover design for the *Aeolian* booklet. This was the last work of the great painter.

One of the most interesting exhibits was the poster work of W. J. Wildhack. This work was in flat color but very delicate tones; yet in spite of its delicacy it was strong poster style, meaning advertising power. This is the sort of work that can be reproduced easily and printed easily—two great requirements in advertising work—while at the same time having powerful appealing qualities with considerable delicacy and refinement. This is the combination which we so often find in the

French posters, but in which our American posters so often fail, being too often too loud or too delicate.

Another very interesting treatment of poster work in a very different class was the work of Guernsey Moore, a combination of lettering and designing particularly happy in its effect. Beside each original was hung a reproduction, and the excellence of this work for reproduction was shown by the fact that it was difficult to tell the reproduction from the original. Of course, all advertising art must be considered in connection with the possibility of reproduction either by zinc etching, half-tone, three-color work or lithography.

The exhibition was one of the most popular ever held by the Arts Club, and was inspected by thousands of people. It is the only annual exhibition of this kind, and next year it will be repeated on a far better plan. The committee has learned much from experience this year, and it is hoped that next year's exhibition will be more representative in advertising art, and also an attempt will be made to secure the attendance at the exhibition of all people interested in advertising.



ADVERTISING DESIGN

BY GUERNSEY MOORE

Advertising Art



ADVERTISING DESIGN

BY W. J. WILDHACK

Such an exhibition cannot fail to have a good effect on advertising as a whole, just as exhibitions of municipal art, craftsman work or architecture have a good effect upon the public taste. It is not

only better for the advertiser to produce advertising that can be appreciated by people of taste, but the more the advertiser does this, the more people of taste there will be to appreciate it.

May Art Calendar

MAY ART CALENDAR

NEW YORK.—THE AMERICAN WATER COLOR SOCIETY will hold its forty-first annual exhibition in the Galleries of the American Fine Arts Building, 215 West Fifty-seventh Street, from April 30 until May 24. Private view will be held April 29.

FREDERICK KEPPEL & Co., 4 East Thirty-ninth Street, will hold until May 9 an exhibition of wood cuts, etchings and original sketches by Jean François Millet; May 12 to June 13, a selection of etchings by American artists. Upward of seventy pieces will be selected from the work of some twenty-five American etchers. An interesting illustrated catalogue is in preparation.

WILLIAM MACBETH, 450 Fifth Avenue, will have an exhibition of pictures by American artists.

GEORGES A. GLAENZER & Co., 33 East Twentieth Street, will continue the exhibition of paintings by Mathilda Browne to May 5, and will follow this up by miscellaneous paintings and objects of art.

C. KLACKNER, 7 West Twenty-eighth Street, will have on view mezzotints printed in color by James S. King and Charles Bird, and etchings printed in color by V. Trowbridge.

THE BERLIN PHOTOGRAPHIC COMPANY, 14 East Twenty-third Street, have received from abroad a number of interesting new publications, which are now on view at their showrooms.

W. K. O'BRIEN & Co., 458 Fourth Avenue, will show mezzotints printed in color by Charles Bird, James S. King, F. G. Stevenson and others.

THE METROPOLITAN MUSEUM OF ART has arranged to continue the Saint-Gaudens Memorial Exhibition to April 30.

BOSTON.—R. C. & N. M. VOSE, 320 Boylston Street, are showing a collection of French masters of 1830, on the occasion of the fifty-eighth anniversary of the establishment of the house.

BUFFALO.—THE ALBRIGHT ART GALLERY will hold the third annual exhibition of selected paintings by American artists, beginning April 30, to continue until August 30.

CHICAGO.—THE ART INSTITUTE holds the twentieth annual exhibition of water colors and pastels by American artists, April 28 to June 7.

NEWARK.—A NEW SCHOOL has been opened under the direction of Mr. Clinton Balmer in the

Metropolitan Building, corner of Washington and Market streets. Special classes are given in painting, drawing, composition and illustration, study from still life, cast and models. A feature will be a children's class on Saturday morning from 10 A.M. to 1 P.M., intended for those at school who wish to avail themselves of further opportunities for drawing and painting from cast, still life and portrait life.

PHILADELPHIA.—ROBERT M. LINDSAY, 1028 Walnut Street, will show American portraits by Stuart, C. W. and James Peale, Inman, Sully and others.

THE T-SQUARE CLUB and the Philadelphia Chapter, A. I. A., continue their fourteenth annual exhibition at the galleries of the Academy to May 3.

PITTSBURGH.—THE International Exhibition of the Carnegie Institute opens April 30. The jury of award is as follows: John White Alexander, Georges Hendrik Breitner, William Merritt Chase, Kenyon Cox, Charles H. Davis, Robert Henri, W. L. Lathrop, W. Elmer Schofield, Albert Neuhuijs, Irving R. Wiles.

WASHINGTON.—INTENDING exhibitors can secure entry cards for the second exhibition of contemporary American oil-paintings, to be held in the Corcoran Gallery of Art, beginning December 7, by addressing F. B. McQuire, Director.

DRESDEN.—ANNOUNCEMENT is made of an international photographic exposition for next year to be held from May, 1909, to November, 1909. The collection of American amateur photographs will be made by Frank Fraprie, editor of *American Photography*, 6 Beacon Street, Boston. Further information may be obtained by addressing the American Commissioner as above.

AN EXHIBITION of oil paintings, etchings, pastels, water colors and tapestries and textiles has been held at Bethlehem, Pa., at the Moravian Seminary. The exhibition was representative of important recent work.

THE PENNSYLVANIA ACADEMY OF THE FINE ARTS announces that its board of directors has bestowed upon Edmund C. Tarbell the Academy Gold Medal of Honor. Previous winners of this medal have been Alexander Harrison, William M. Chase, Winslow Homer, D. Ridgway Knight, Edwin A. Abbey, Cecilia Beaux, Charles Grafly, Henry J. Thouron, James McNeill Whistler, John S. Sargent, John W. Alexander, William T. Richards, Violet Oakley, Horatio Walker and Edward W. Redfield.

In the Galleries

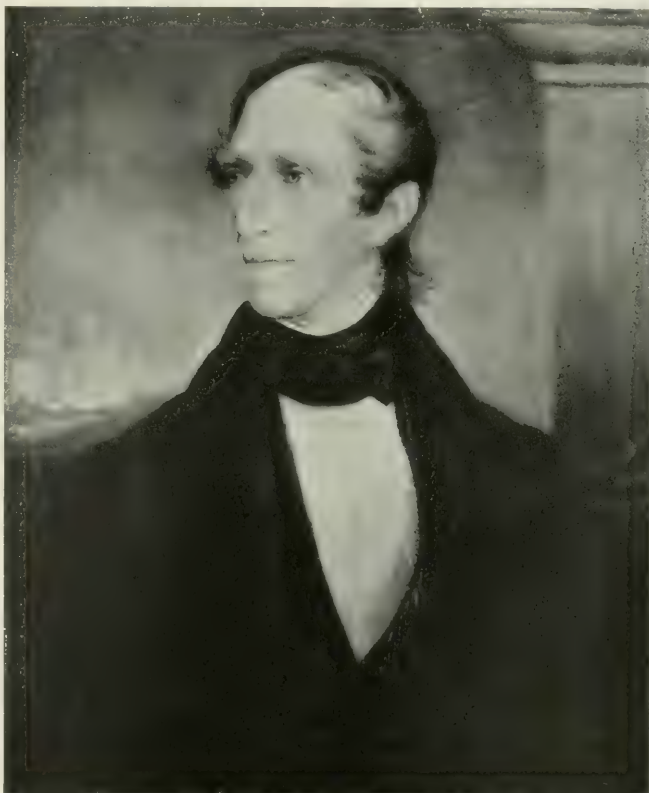
IN THE GALLERIES BY HAROLD BENTLEY

THE exhibition of The Ten American Painters at the Montross Gallery, Fifth Avenue and Thirty-fifth Street, filled that place during the entire time of the display, and, indeed, it was a matter of considerable difficulty for the visitor to reach at all the modest-sized rooms in the afternoon because of the crowd, and, *mirabile dictu*, there were many sales as well.

A collection of pictures by Mathilda Browne follows the show of the work of Messrs. Carlson and Macrum, at the gallery of Georges A. Glaenzer, No. 33 East Twentieth Street. Miss Browne has matured in her work, and of recent years has turned her attention to the painting of cattle, rendering her animals with authority and an obvious knowledge of anatomy and construction, obtaining meanwhile capital color.

"From Copley to Whistler" was the title given to the show of work by American painters held at the Macbeth Galleries, No. 450 Fifth Avenue, one of the interesting displays of the season, all of the men represented having passed away. There were some notable historical portraits, three Presidents of the United States being included, George Washington, Martin Van

Buren and John Tyler. The first was by John Trumbull, the second by S. A. Mount and the third, which we reproduce, of John Tyler, by Thomas Sully. A dignified work this last, with a glimpse of the Capitol at Washington in the background. The chief executive is seen three-quarter face, with prominent nose, hair somewhat thin and an old-fashioned collar and black stock. It is unmistakably a likeness and very human, as well as representing Sully at his very best. There were three works by George Fuller, an equal number by William M. Hunt, and by Copley three portraits. Jonathan Blackburn also had a portrait, and there was work by Thomas Cole, some of his sketches for the *Voyage of Life*.



Courtesy of Macbeth Galleries

PORTRAIT OF PRESIDENT TYLER

BY THOMAS SULLY

In the Galleries



Courtesy of M. Knoedler & Company

AMONG THE LILIES

BY DOUGLAS VOLK

Exhibition has followed exhibition with great regularity at the Knoedler Gallery, No. 355 Fifth Avenue, and the native painters have predominated. There have been many portrait shows here, good, bad and indifferent, and there have been collections of water colors, black and whites and miniatures, the American Society of Miniature Painters holding here their annual exhibition. Out of the mass there has been much of interest and the years see the American painters gradually assuming a proper importance. The pictures of Douglas Volk have attracted attention, notably a recent one, *Pond Lilies*, wherein the artist has in a way broken from earlier traditions, and painting with greater breadth, has secured as well better color. His figures never lack for grace and charm and this group is admirably managed and composed in interesting lines.

Collectors will welcome a new catalogue of etchings and engravings just published by Frederick Keppel & Co., No. 4 East Thirty-ninth Street, with careful description of the prints, reproduced by half tone in many cases, and the prices plainly marked. The book may be had for ten cents and is surely a valuable addition to the reference library, while the pictures will serve well to bring up memories of such work as one does not possess for one reason or another, yet to which there is occasion now and then to refer. There is as well a small biographical notice of each artist. There have been several exhibitions at these galleries this winter

of the work of men famous for their etching, engraving or mezzotinting, and in many instances rare prints have been shown, arranged in a chronological order, so that the displays were of the highest educational interest and value. The work of the early masters received considerable attention while, of course, the moderns were not neglected. It is proposed to issue, as a supplement to this catalogue, what will be called *The Print Collector's Bulletin*, a work that again will be of the utmost value to the collector, in which will be listed the etchings of such

masters as Bracquemond, Buhot, Haden, Jacque, La Lanne, Legros, Meryon, Pennell, Whistler and Zorn, with others, and there will be a record of authentic prices, information worth preserving. A collection of Mr. Pennell's work is hung in these galleries, his French cathedrals particularly attracting attention.



Courtesy of Frederick Keppel & Co.

WEST FRONT
ROUEN CATHEDRAL

BY JOSEPH
PENNELL

In the Galleries

After a busy season and a public sale, with many special exhibitions in the interval, the Oehme Galleries, No. 384 Fifth Avenue, corner of Thirty-second Street, have settled down to the repose of the springtime, and a really beautiful example of the work of Corot may be seen on an easel. It is called *The Bathers* and is a modest-sized canvas, of a stream by the side of some trees, in the water being some nude figures of women. It is an exquisite harmony of tone, of the famous Corot gray quality, the whole enveloped in an opalescent scheme of color so characteristic of the great master. While not all the Corots that come to this country are pure gold, this particular picture is a gem in its way and worthy the most careful examination. And there is the art wonder of the age, the venerable Frenchman Harpignies, working away as he nears four score and ten! He is represented with one of his best efforts, called *Cape Martin*.



Courtesy of Oehme Galleries

THE BATHERS

BY J. B. C. COROT

Henry G. Dearth's remembered painting of *Sunset at Montreuil* is on view at the new galleries of William Clausen, No. 7 East Thirty-fifth Street, which have just been newly fitted up and whither Mr. Clausen has removed from around the corner on Fifth Avenue. This canvas is a colorful affair, of rich tones and simple arrangement of quaint old

houses, their red roofs catching the warm glow of the afternoon sun and reflected in a pool in the foreground. There are some interesting early French portraits, with a few of English origin, and an entertaining lot of carved mirrors, some of the frames being collected last summer in Europe by Mr. Clausen, during his travels in Italy and elsewhere on the Continent. But it is mostly of the work of the Americans wherein this gallery is strong, such men as Henry W. Ranger, George H. Bogert and the great trio, Inness, Wyant and Martin, figuring with considerable distinction.



Courtesy of Wm. Clausen

SUNSET AT MONTRÉUIL

BY HENRY GOLDEN DEARTH

In the Galleries



Portrait of Mrs. Marshall

PORTRAIT OF
MRS. MARSHALL

BY SIR WILLIAM
BEECHEY, R.A.

The sale of the pictures belonging to the Blakeslee Galleries, of Fifth Avenue and Thirty-fourth Street, at the American Art Galleries, in April, was the noteworthy event of the season in the auction rooms, for the collection was of unusual importance. Mr. Blakeslee was the pioneer in introducing the American collector to the sturdy group of Georgian painters of portraits, known generally as "the Early Englishmen." He it was who, some fifteen years ago, brought over examples of Sir Joshua Reynolds, Lawrence, Romney, Sir William Beechey, Raeburn, Gainsborough and the rest. His enthusiasm over them was contagious and Mr. Blakeslee, who has always had the courage of his convictions in art matters, has had the satisfaction of seeing values soar, until to-day a fortune is paid for a single canvas now and then. The group shown at the American Art Galleries included, as well, pictures by masters of the Dutch, Italian, French and Flemish schools, among the names being Botticelli, Canaletto, Guardi, Tintoretto, Pourbus, De Hoogh, Hondecoeter, Largilliere, Mignard, Ruysdael, Ribera, Van Loo, and the Englishmen, in addition to the above, John Constable, Sir Francis Cotes, William Dobson, George Harlow, John Hoppner, Daniel Mytens, Sir Martin Shee, Richard Wilson and John Crome, known as "Old Crome."

A curious interest attaches to some beautifully carved panels shown at the rooms of M. Johnson-Brown & Co., No. 17 West Thirty-first Street, of which there are eleven pieces of French and Flemish workmanship of the sixteenth century. For years they were part of the decoration of the Paris house of the late Emile Zola and have been acquired from his widow. It was only after the most patient research that the distinguished author secured these pieces, which he found in various monasteries. They are all of religious themes and together, as they are here, they seem made as a complete set. The work is in high relief and there are many figures in each composition which embody such themes as the scenes and incidents in the life of Christ just prior to the Crucifixion and, indeed, afterward. A remarkable piece of wood-carving is the *Last Supper*, with the Disciples about the table. There is the *Descent from the Cross*, and there is one representing the crowning of the Virgin.



Carved Panel from the Home of the Late Emile Zola

CARVED
PANEL

FROM THE HOME OF
THE LATE EMILE ZOLA



Courtesy of R. C. and N. M. Vose

CATTLE

BY C. TROYON

BOSTON EXHIBITIONS

THE Copley Society has been holding an exhibition of examples of French masters of 1830. This collection will be noticed at further length in a forthcoming issue.

Examples of work of this notable group were chosen by Messrs. R. C. and N. M. Vose, for an exhibition commemorating the fifty-eighth anniversary of the establishment in business of their father, Mr. Seth Morton Vose, of Providence. The invitations issued for this exhibition are in the form of a handsomely printed and illustrated booklet, with a historical outline of the Barbizon school, portraits of Corot, Daubigny, Millet, Dupré, Rousseau, Troyon and Diaz, and brief biographical sketches. The exhibition was largely made up of pictures drawn from the private collection of Mr. S. M. Vose, who, in 1881, owned 165 Corots and 69 Daubignys. From two or three examples up to ten or twelve pictures by each of the painters named were shown in this remarkable exhibition. Besides the works by Corot, Millet, Rousseau, Dupré, Daubigny, Troyon and Diaz, there are fine specimens of Delacroix, Decamps, Géricault, Fromentin and Courbet. William Howe Downes, art critic of the *Boston Transcript*, says: "A highly interesting exhibition this; one that no student of painting can afford to miss. It is not solely educational, however; it is a treat. Nowhere can the full stature of Rousseau, Dupré and Corot better be measured."

NATIONAL SOCIETY OF CRAFTSMEN NOTES

PROFESSOR ERNEST FENOLOSA delivered the last of his series of ten lectures on the art of China, Japan and Corea, on Tuesday, March 31, in the rooms of the National Society of Craftsmen, 119 East Nineteenth Street, New York. These lectures have proved to be most popular.

Several pieces of French enameled jewelry executed by Mrs. Lina Auvergne have recently been placed on exhibition. A translucent enamel brooch is particularly interesting in design and execution. There are also Limoges enamels and heraldic painting on enamel.

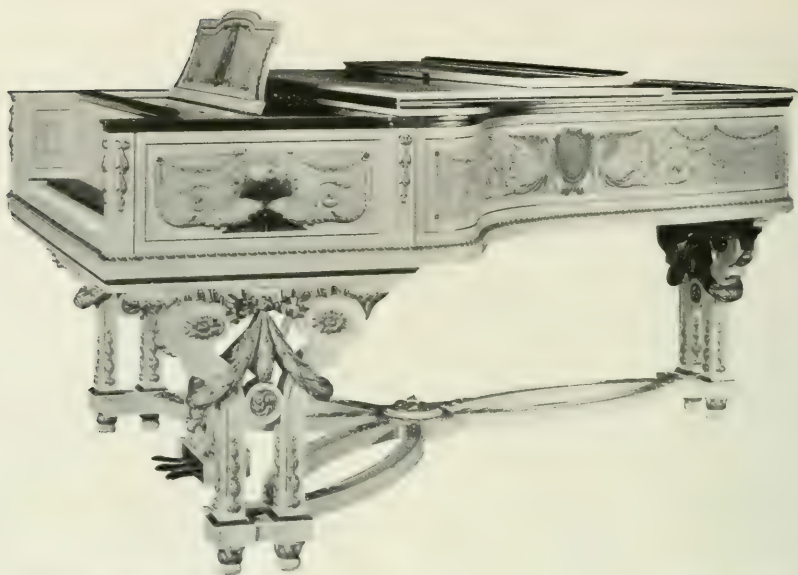
Miss Evelyn Gleeson has recently lectured at the society rooms on the Dun Emer industries in Ireland, which movement is a revival of handicrafts in a farming district.

Mr. Herbert Kelley is showing some fine examples of his recent work, notably a silver necklace of foliated design in green enamel, with flowers of amethyst stones.

Arrangements have been perfected for a summer exhibition and sale of the Society's works in the White Mountain district of New Hampshire, under the supervision of J. William Fosdick, vice-president.

A Norwegian loom, used in weaving the famous Norwegian picture tapestries, has been set up.

Decorative Art in Piano Cases



LOUIS XVI GRAND PIANO
DECORATED IN LOW TONE COLORS
UPON GRAY AND WHITE ENAMEL

STEINWAY & SONS
NEW YORK

DECORATIVE ART IN PIANO CASES WITH SOME STEINWAY EXAMPLES BY J. BURR TIFFANY

THE revival of the fine arts in piano cases is not an artificial reaction against the ugliness of the Victorian piano (than which nothing uglier has ever been conceived), but it is as it should be, the natural expression of man's love for the beautiful. Happy is a country, as to her present beauty and everlasting renown, when her men of high place and great wealth are, as it were, born artists, when nothing offensive to the eye is tolerated, when no commercial considerations are allowed to outweigh the supreme obligation of making every human work that is to be seen sightly and gracious and fit and of due proportion. We know that this was the happy state of the great centers of Italian civilization in the end of the fifteenth and the beginning of the sixteenth centuries. What a living link with a most ancient past are these beautiful musical instruments as they are left to us!

A harpsichord belonging to the Strozzi family of Florence is shown in illustration. The case of the instrument is wholly in gilt, decorated with



LOUIS XV HARPSICORD GRAND PIANO
GILT CASE WITH
WALLPAPER DECORATIONS

STEINWAY
& SONS

Decorative Art in Piano Cases

elaborate carvings and pierced scroll work in Louis XV style. The exterior of the case is painted with conventional ornaments and medallions representing cupids and flowers. The outside of the cover bears a coat of arms of the Strozzi family. The interior has a medallion representing a love scene. Two coats of arms of the Strozzi family and that of the city of Florence appear upon an ivory plaque in the front board.

Lorenzo Gusnasco, of Pavia, was both a skilled musician and a mechanic, and his whole life was devoted to the construction of musical instruments of the finest quality. It was Lodovico Moro who first discovered the rare talents



HARPSICHORD

LOUIS XV STYLE



HARPSICHORD

BY JEROME DE ZENTIS, ITALY, 1658

of this "master of organs," as he was styled by his contemporaries, and it was for Beatrice d'Este's use that he began to make those wonderful clavichords and lutes and viols that made his name famous throughout Italy. In his hands the manufacture of musical instruments was carried to the highest pitch of excellence. He grudged no labor and spared no pains to make his work perfect. The choicest ebony and ivory, the most precious woods and delicate strings were sought out by him, the best scholars supplied him with Greek and Latin epigrams to be inscribed upon his organs and harpsichords. In his opinion both ma-

The Thorley Memorial Window

terial and shape were of the utmost importance, because, as he wrote to Isabella d'Este, "Beauty of form is everything" "*Perche ne la forma sta il tuto.*"

And so these great artists of the Renaissance worked to surround themselves with all that was choicest in art and fairest in nature.

THE THORLEY MEMORIAL WINDOW

A BEAUTIFUL memorial window, in antique glass, designed and painted by Frances White, of the Walter Janes Studios, has just been placed in the west transept in the Colle-

giate Church, on Seventy-seventh Street and West End Avenue, New York. This window is the gift of Mr. and Mrs. Charles Thorley, in memory of their daughter. The flowing upward movement of the slender forms is brought out by means of careful drawing and by free use of drapery. The wings in the higher portion of the window are narrowed for upward flight, while a sense of stability and form is preserved by the three kneeling trumpeters at the base. Decorative effect is obtained by the sureness and the restraint of the modeling and the brilliancy of the color. Mrs. White's modeling suggests only sufficient depth to give the necessary movement. The figures, which appear mainly on one plane, do, nevertheless, keep their places one behind another without losing the spirit of pure decoration. The heavy lead lines which so noticeably differentiate this work from the ordinary "picture window" emphasize still further the decorative idea. The impression of depth is, perhaps, suggested even more by the slow shifting and deepening of color than by the drawing. The artist has selected every piece of glass used, and applied her touches of brown paint to each color alike. The choice of glass has been so wide that the shading has been indicated in many cases with little use of pigment.



THORLEY MEMORIAL
WINDOW

BY FRANCES WHITE
WALTER JANES STUDIOS

Strathmore Prize Awards



FIRST PRIZE
WATER COLOR

BY HILDA
BELCHER

S TRATHMORE WATER COLOR CONTEST AWARDS

THE Strathmore Water Color Prize Contest was instituted last October by the Mittineague Paper Company, of Mittineague, Mass., and closed January 31st of this year. Its main object was to introduce their new Strathmore Water Color Paper, which had just been placed upon the market, and prizes aggregating \$1,500 in cash were offered as follows: \$500 each for the best water color and black and white drawing; \$150 each for the second best water color and black and white, and \$100 each for the third best in both classes. There were practically no conditions in the contest except that each picture submitted must be upon one of the four numbers of the Strathmore Water Color Paper. But one drawing in each class could be submitted by the contestant. The contest was extensively advertised in the art, printing, advertising and general magazines, as well as through folders distributed by the dealers and bulletins placed in the art institutes and stores.

The judges were: Black and White Work—Orson Lowell, Lucius W. Hitchcock, H. A. Thompson, Art Editor *Saturday Evening Post*; J. G. Sommer, Art Editor *Collier's Weekly*; Edward Penfield, Thomas Fogarty. Water Colors—Frank X. Leyendecker, F. Luis Mora, Arthur W. Dow, Fine Arts, Columbia University; William Martin Johnson, Art Editor *The Delinquent*; J. H. Chapin, Art Editor *Scribner's Magazine*, and Albert Sterner.

When the contest closed 694 pictures had been submitted from all over the United States and many foreign countries. The awards were made as follows:

Water Colors: First Prize, \$500, Miss Hilda Belcher, 153 East Sixty-second Street, New York; Second Prize, \$150, Guernsey Moore, 5927 Wayne Avenue, Germantown, Philadelphia, Pa.; Third Prize, \$100, Karl Hassman, 669 Lexington Avenue, New York. Honorary Mention: Ross Turner, Salem, Mass.; Mary Langtry, Brooklyn, N. Y.;



FIRST PRIZE
WASH

BY H. C. WALL

Swedish Hand-Carved Toys

Charles E. Heil, Needham, Mass.; J. Wesley Little, Picture Rocks, Pa., and Herbert Paus, Bellingham, Washington.

Wash Drawings: First Prize, \$500, H. C. Wall, 1607 Broome Street, Wilmington, Del.; Second Prize, \$150, Fleetwood Church, 3530 Indiana Avenue, Chicago, Ill.; Third Prize, \$100, Roy Martell Mason, Batavia, N. Y. Honorary Mention: Arthur E. Jameson, Summit, N. J.; Harold M. Brett, Wilmington, Del.; Harley D. Nichols, New York, Mildred C. Green, Buffalo, N. Y., and C. H. B. Morse, Newton Centre, Mass.

SWEDISH HAND-CARVED TOYS BY EVA LOVETT

At a recent fair held in Brooklyn, N. Y., for the benefit of the Swedish Hospital, interesting Swedish articles were sold. Not the least attractive of these was a unique collection of toys and other trifles imported for the fair by Mrs. Anna Ernberg, of Brooklyn, a woman whose remarkable Swedish weavings have lately been on exhibition at the rooms of the National Society of Craftsmen, Nineteenth Street, New York, and who has recently started a school of Swedish tapestry weaving in Brooklyn.

The toys were those in common use in Sweden, hand-carved, and either peasant-made or cut in the sloyd and technical schools of the country. These schools are partly supported by the government, and among other hand-crafts taught is wood-carving. Among the toys were hand-carved reproductions, in miniature, of furniture used in the homes of the humbler people. There were beds, chairs, tables, chests of drawers, sofas and stools, as well as dolls, candlesticks, vases, inkstands, paper-knives, and other small articles. There was an immense variety of boxes for all purposes, lunch

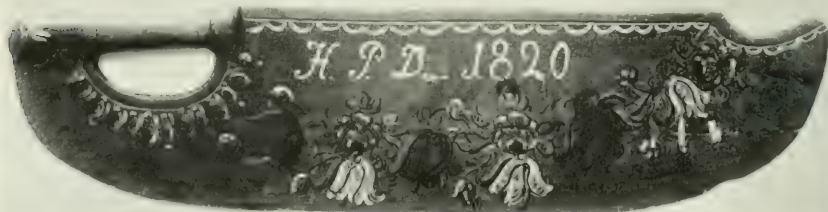


SECOND PRIZE
WATER COLOR

BY GUERNSEY
MOORI

boxes, work boxes, and boxes to hold everything used in the household.

Some curious objects called beaters, or "skatte," are used to beat out flax for the use of the spinner. These have handles elaborately carved, and are smoothed with the knife and decorated with Swedish mottoes, and with pictures of flowers, hearts, ribbons and tiny borders. That pictured was used in one family for over one hundred years. They are often carved and presented as a love gift.



WEDISH SKATE

BROOKLYN EXHIBITION

The INTERNATIONAL STUDIO

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JUNE, 1908

WINSLOW HOMER BY LEILA MECHLIN

TO PRAISE that which none condemns might justly be pronounced idle effort, but the fact that there is to-day one painter at least whose work is universally applauded is in itself well worth recording. An art writer, eight years ago, ventured the opinion that if at that time the artists of the United States were called upon to declare who in their estimation was the greatest living distinctly American painter the majority would cast their votes for Winslow Homer, and with little doubt this would be equally true to-day.

It was, indeed, Mr. Homer's colleagues—men who were themselves painters of no small distinction—who not only recommended but urged the purchase of his painting, "The Gulf Stream," by the Metropolitan Museum when in 1906 it was shown in the National Academy of Design's winter exhibition. And this in spite of the fact that in his method of rendering Mr. Homer outrages the strongest convictions of perhaps nine-tenths of the present-day painters. There is none who, from the technical standpoint, commonly paints more hatefully than he, and yet at the same time none who, as a rule, produces greater pictures. He has something to say, and he says it without circumlocution or affectation, but apparently the mode of delivery does not concern him beyond the point of sincerity and truth. Strength, vigor, force and action appeal to him rather than mere beauty—art to him is a means, not an end. His pictures are different from other men's pictures without necessarily being better or worse. To come across one in a current exhibition is a refreshment, such as turning from a printed page, no matter how interesting, to an open window, though they concern themselves little with the illusion of light and atmosphere. But the critic is obliged to discard his cherished vocabulary,

for the set phrases which are commonly applicable cease to have significance, as completely as though the subject under consideration were a bit of the outdoor world, a piece of nature's painting. It would, in fact, be almost as senseless to talk of the artistic manner in which the birds rendered their songs as to discover in Mr. Homer's method any aesthetic intention. The truth is, he has never learned to love painting—he does it because it is necessary to expression.

Born in Boston, February 24, 1836, Winslow Homer spent his boyhood in Cambridge, which was then a country village, and found chief delight in outdoor sports, such as hunting and fishing. Whether or not he ever made up his mind to become an artist or had dreams of fame and achievement is not known and does not signify, but that he had an aptitude for drawing is quite certain, for when at nineteen he entered the employ of a lithographer he was able, we are told, to undertake immediately the most difficult part of the work—making title-pages for sheet music, and portraits. After two years he began magazine illustrating, and setting up for himself made drawings for *Ballou's Monthly* and the Harper Brothers. In 1859 he went to New York and took a studio in Nassau Street, living farther up town. Gradually he became acquainted with his fellow-workmen, and when in 1861 he moved, it was to the old University Building, where several of the other artists had already located. It was about this time that he determined to learn to paint, and for a month took lessons of Rondel, a Boston man, who had a studio in the old Dodworth Building near Grace Church. From him, it is said, he learned to set his palette and handle his brush, which was sufficient to embolden him to procure an outfit and go into the country to paint. Before then, to be sure, young Homer had been a member of the night class at the school of the National Academy of Design, and by illustrating had earned his own living, but this seems to define the extent of

Winslow Homer

his equipment and to mark the opening of his career as a painter.

In 1861, after having previously refused to make a contract with the Harper Brothers, Mr. Homer accepted from these publishers an appointment as special correspondent and went to Washington to pictorially report Lincoln's inauguration. If one should wish to observe what progress has been made in the last half century in the art of illustration or to ascertain how long a road Mr. Homer himself has traveled, it will only be necessary to turn back to the files of *Harper's Weekly* for that and the following year. Doubtless the crudity of the reproductive method influenced the form of expression, but there are few of the earmarks of genius to be discovered in the drawings which Mr. Homer made at that time at Washington and in Virginia. Thomas Nast, A. R. Waud, Theodore R. Davis, Henry Mosler and Johannes Oertel all took up the same work later and acquitted themselves with no less credit, so if the prophets of that day did overlook the one who in reality possessed greatest promise, they may not have been altogether culpable.

Three times Mr. Homer made excursions to the seat of war—once in the employ of *Harper's Weekly* and twice independently. Then it was that he began picture painting in earnest, and produced in quick succession *Home Sweet Home*, *The Last Goose at Yorktown* and *Zouaves Pitching Quoits*. All of these canvases depended primarily for their interest upon the stories they related; they were in the same style as the Roger groups in sculpture—purely literary. There was nothing trivial about them, however, or maudlinly sentimental; they were honest records, carefully wrought with serious purpose—they carried conviction and they found favor. In 1864 Mr. Homer was made an associate of the National Academy of Design, and in 1865 he was admitted to full membership. It was this year that he painted *Prisoners at the Front*—a work which an earlier writer has declared to have immediately given him reputation as an indisputable artist.

Following the war pictures came a series depicting the life of the negro in postbellum days, with which, chronologically, may be associated a number of striking canvases representing child life in village and country. *Cotton Pickers* (owned in London), *Eating Watermelon* (exhibited in the National Academy of Design in 1878), and *The Visit of the Mistress* (presented to the National Gallery of Art at Washington by Mr. William T. Evans), may all be numbered among the former, while with the latter must be mentioned *Crack the*

Whip and *The Village School*. Hard, smooth and unatmospheric, with details carefully studied and explained, these paintings might be thought to follow the tenets of the Düsseldorf School, but in method they merely conformed to a current standard, and in subject they are essentially original and American.

From the first Mr. Homer has been a law unto himself—what other people thought or did does not seem to have influenced him in the least. He has witnessed the uprising of several schools, but he has never been tempted from the path he originally chose to adventure along those trodden out by others. Not that he is prejudiced or narrow-minded, but strong in his own convictions and sure of himself. His style has altered little from the first, but the character of his work has undergone several changes.

The fifty-fourth annual exhibition of the National Academy of Design, which opened April 1, 1879, contained, besides notable paintings by Inness, Wyant and Sargent, three canvases by Winslow Homer—*Upland Cotton*, a scene on a Southern plantation; *Sundown*, a girl on the seashore, and *The Shepherdess of Houghton Farm*, an American idyll. In the first of these, curiously enough, a contemporary critic found a suggestion of Japanese influence. Turning to the Art Journal, published by D. Appleton & Co. in 1879, one will read that this picture was "a superb piece of decoration with its deep, queer colors like the Japanese, dull greens, dim reds, and strange neutral blues and pinks," and will find it explained that "Japanese art is not gorgeous like the Turkish and Persian, but that its peculiar and artistic subtlety has been assimilated precisely by Mr. Homer"—that, in fact, this picture seemed to the onlookers of that day "original and important as an example of new thought." As Japanese art and Japanese influence are quite generally supposed to be discoveries of recent date, this is peculiarly interesting, especially as Mr. Homer's paintings do have an affinity to the pictures produced by Japanese artists, though not that which was suggested. If, indeed, there is one thing which Mr. Homer's paintings do not possess it is decorative quality; they are not arrangements of line or mass or color; they appeal not so much to the eye as to the intellect; they stir the emotions but do not delight the senses. There is one exception—the proverbial one—*Winter* or *The Fox Hunt*, belonging to the Pennsylvania Academy of the Fine Arts, which in its disposition of light and dark sweep of line, and balance of interest, is splendidly decorative as well as genuinely significant. It is, how-



OWNED BY CHARLES L. FRIER, ESQ.

EARLY EVENING
BY WINSLOW HOMER

ever, in the elimination of detail, in the directness and terseness of his brushwork that Mr. Homer has emulated the Japanese, though not deliberately or consciously. All great art is built upon the same fundamental principles, and these Mr. Homer has grasped.

I have dwelt upon this at some length, not only on account of its accidental bearing upon a much-discussed point, but because it seems to indicate that at this comparatively early period there was something in the paintings of Winslow Homer which differentiated them from others; something which while imperfectly understood gave token of large potentiality. Indeed, turning again to the review in question, there is found reason to believe that thirty years ago Mr. Homer had developed a distinctive style and manifested specific characteristics. At that time, we are told, he exhibited the ability to lay hold of essentials and to think his own thoughts; that his pictures possessed a certain gratifying simplicity, quietude and sobriety, and that his work was straightforward and bold, though technically unconventional. This is still true of Mr. Homer's painting. Handling his brush with greater freedom and commonly displaying a looser technique, he is at all times painstaking, and paints and repaints his canvases without, however, damaging their effect. One of his most recent productions, a superb picture of fisherfolk on the Maine coast, entitled *Early Evening*, purchased this winter by Mr. Charles L. Freer, of Detroit, was begun in 1882 and completed in 1907—such, indeed, is Mr. Homer's eagerness to arrive absolutely at the truth.

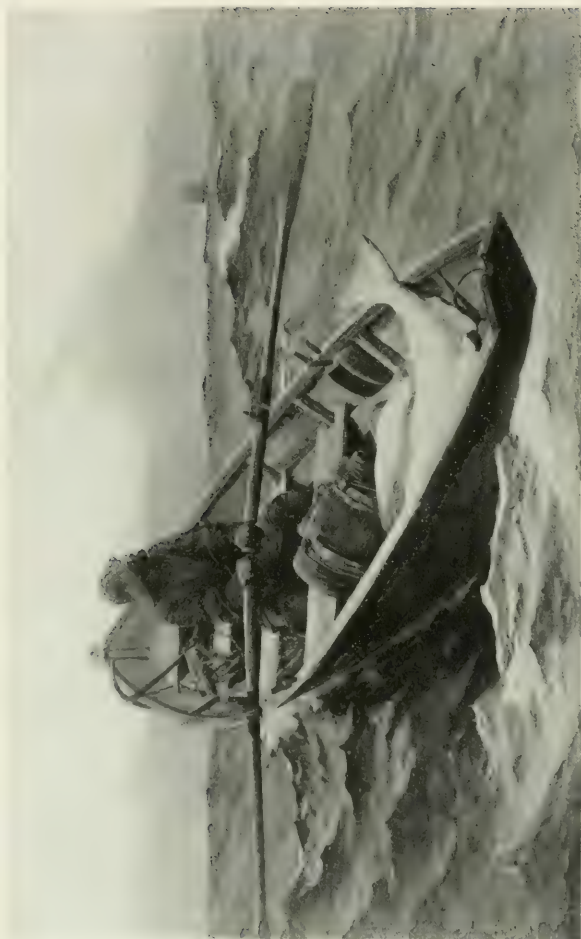
In strong contrast to his works in oil are his paintings in water-color, which, while equally strong, vital and unconventional, are more crude, impressionistic and immature. Pure color is used, every stroke tells, and not one apparently is laid on which is unnecessary. In their disregard for the amenities of the subject they are almost brutal, but through their honesty they are absolutely convincing. Keenly intelligent, they are a little savage in their simplicity and force, but better, perhaps, than anything else they indicate the personality and genius of the painter. Mr. Homer handles his brush not as a duellist his rapier, with infinite cunning, but as the woodsman his axe, with force, certainty and precision. One may not like Mr. Homer's water-colors, and yet find them alluring—unlovely some may be, and yet genuinely impressive. Of course, in these as in all else there are degrees of merit; the earlier ones are more pictorial but less individual than the later productions, and

with this medium, as with oils, Mr. Homer has scored not only successes but failures.

In 1867 and again in 1882 Mr. Homer made trips abroad, going each time to England and settling down in Cornwall to sketch the fisherfolk and the coast. The summer of 1881 he spent at Gloucester, Mass., and though from time to time he made trips into the Adirondack region and south to Bermuda—trips which bore abundant fruit—he was attracted more and more by the rugged New England coast and the sea, and, finally, took up a permanent residence at Scarborough, Me. It is there, withdrawn entirely from association of other artists, that Mr. Homer's greatest works have been produced.

It takes a great and a strong man to labor alone, men of small caliber and weak conviction requiring the stimulus of fellow-workers. The world of nature, while tending to enlarge men's souls and engender big thoughts, is apt to paralyze action and silence speech. Mr. Homer has, however, been strong enough to stand the test. He has been dauntless and untiring—searching out great truths by himself and accomplishing with unconscious complaisance what other painters have hesitated to attempt. He has dealt with facts and transcribed what he saw with utmost realism. His water-colors give indication of haste and emotion, but his oil paintings are placid and grave. His pictures are dramatic, but never nervous; they are big and stern, spacious and profound. In painting the waves beating on the shore he has indicated the resistance of the rocks, the power and tirelessness of the sea. The water he represents has always weight and depth and motion—endless motion; his pictures are not interpretations, but the thing itself.

It is these coast scenes which have given Winslow Homer chief celebrity, but it is not they alone which entitle him to remembrance. Strangely enough, though withdrawn from the world of men and living the life of a recluse, Mr. Homer has been most concerned at all times by the human problem, and scarcely a picture he has ever painted is without this fundamental element of interest. It is not, it would seem, the pictorial quality of the sea which appeals to him, but its relation to man; not the rocks and the waves which interest him, but the people whose fortunes they control. The rugged courage, the honest vigor, the unaffected simplicity of those who go down to the sea in ships as well as those who battle with the elements on land have moved Mr. Homer and found enduring expression in his paintings. Witness, for example, the *Look-*



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THE FOG WARNING
BY WINSLOW HOMER



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BY PERMISSION

THE FOX HUNT
BY WINSLOW HOMER



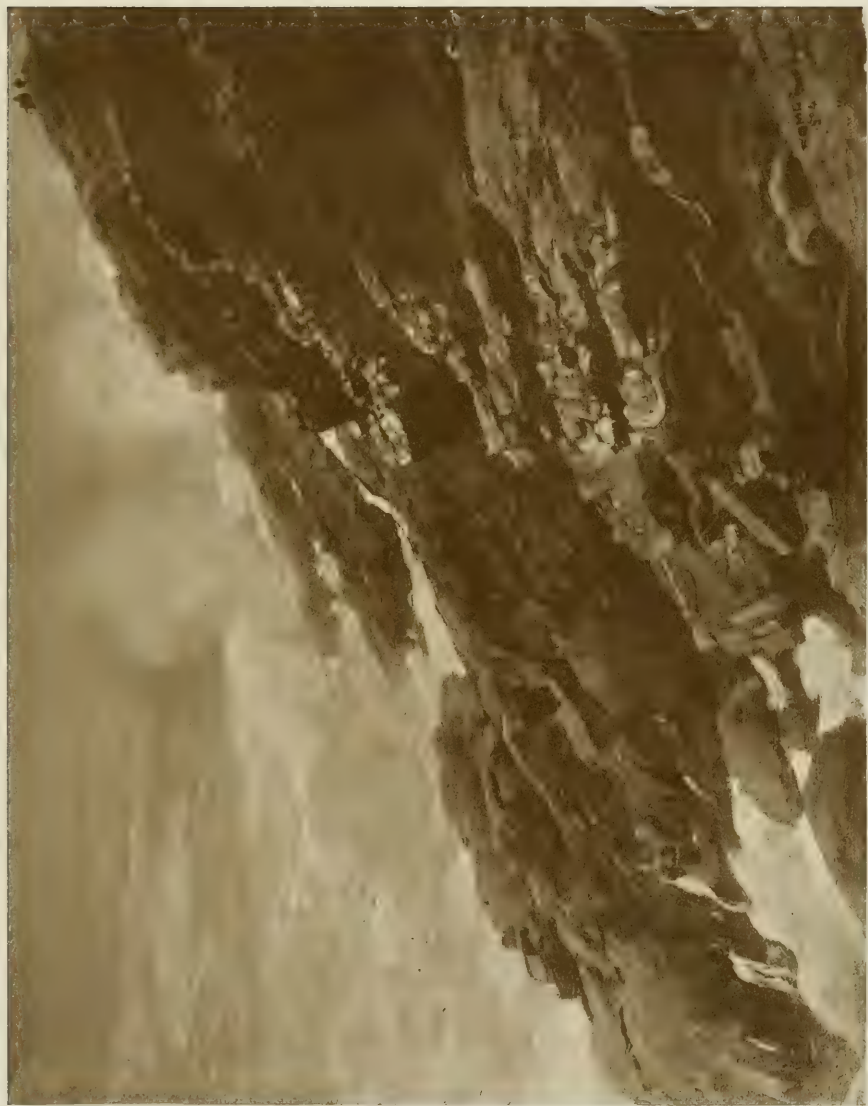
Property of the Metropolitan Museum of Art
THE GULF STREAM

By Permission
BY WINSLOW HOMER



Property of the Metropolitan Museum of Art
CASTLEDITCH, SANTIAGO DE CUBA

By Permission
BY WINSLOW HOMER



PROPERTY OF THE NATIONAL GALLERY, WASHINGTON, GIFT OF WM. T. EVANS, ESQ.
BY PERMISSION CORCORAN GALLERY OF ART, NATIONAL GALLERY COLLECTION

HIGH CLIFF, COAST OF MAINE
BY WINSLOW HOMER

Winslow Homer

out or *All's Well* of the Museum of Fine Arts, Boston, the *Eight Bells*, the *Life-line*, the *West Wind*, *The Breaker* and *The Fog Warning*; or, indeed, even the *High Cliff—Coast of Maine*, in the National Gallery, wherein the majesty of the scene is measured by three little figures high up on the rocks. It is true that Mr. Homer is not an impeccable draftsman, that his figures do not always take their places in his compositions, that they are occasionally gruesome and frequently homely—but they stand for the drama of life, and they speak a universal language.

I have left myself small space in which to treat of individual examples of Mr. Homer's work, but as the majority are familiar through reproduction it may suffice to merely draw attention to certain characteristics which, with those already mentioned, are shared in common by all. As Mr. Homer's works are lacking in decorative quality so they display an absence of tone, but if their color is sometimes crude their values are always correct. The *All's Well* and *The Search Light* are about his only canvases which seem to be keyed to a single note, but there is not one which fails to display accurate relationship between light and shade. I have said that Mr. Homer paints hatefully, according to modern standards, that technical perfection and artistic charm do not enter into his consideration, but on this very account his pictures patently demonstrate the supremacy of message over method. In viewing Mr. Homer's paintings one is not moved to enthusiasm by the cleverness of the painter, but rather inclined to forget his existence—the way the effect is produced is less impressive than the effect itself. And yet it can hardly be said that this is the art which conceals art, for more than occasionally the medium is annoyingly evident. What is it, then, that gives these paintings importance, that lifts them above the level of contemporary productions and wins for them universal praise? Not the craft of the painter, nor the beauty of the themes, but that touch of the universal which endures throughout the ages and makes all mankind akin.



Property National Gallery of Art, Evans Gift

By Permission

VISIT OF THE MISTRESS

BY WINSLOW HOMER

A group of Mr. Homer's paintings lent by public museums and private collectors has been made the feature of the Carnegie Institute's exhibition this year, and by the organizers of exhibitions in other cities than Pittsburgh his works are eagerly sought and genuinely honored. Since the first this painter has been what the world calls successful; his pictures have met with little adverse criticism, made many friends, and found ready sale. If, therefore, in these later days he does not care to affiliate with his fellow-workers, it is not because he has aught against them or complaint to make. Living simply through choice he finds his chief pleasure in solitary sport, but is not entirely unmindful of what is passing in the world which he has deliberately shut out.

Indifferent to sales, to praise and to blame alike, he still goes on his way with fixed purpose, manifesting at all times self-resourcefulness and independence. In the world of American art there is to-day no more unique figure than his, and to the field of American painting none has made nobler contribution than he.

L. M.

THE group of twenty-one paintings by Mr. Homer shown at the Carnegie Institute were contributed by various museums, the Metropolitan, the Boston, the Providence, the Corcoran, the Smithsonian, the Layton Art Gallery of Milwaukee, the Pennsylvania Academy, the Carnegie Institute, and numerous private owners in America.



Property of the Corcoran Gallery of Art, Washington
 "LOGGING" (WATER COLOR)

By Permission
 BY WINSLOW HOMER



Property of the Corcoran Gallery of Art, Washington
 "THE FISH TRAP"

BY WINSLOW HOMER

Municipal Art



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THE RATTLE WATCH OF NEW AMSTERDAM

BY FRANCIS NEWTON

THE SEVENTH ANNUAL EXHIBITION OF THE MUNICIPAL ART SOCIETY OF NEW YORK BY J. WILLIAM FOSDICK

WHEN the Mayor of Greater New York left his desk at the City Hall and, standing before the massed artistic and literary talent of the city, delivered an eloquent and learned oration in appreciation of Augustus Saint-Gaudens and his works, he championed the cause of Municipal Art and established a noble precedent which, it is to be hoped, will be followed by all who succeed him in office.

It is not strange, therefore, that the city departments in emulating the example of Mayor McClellan should have contributed largely to the Seventh Annual Exhibition of the Municipal Art Society.

The Board of Water Supply exhibits an interesting study for the landscape treatment of a dam, as well as a large model of Kensico Dam.

The Department of Docks and Ferries shows elaborate drawings for the Chelsea improvement and the Municipal Ferry Terminal.

The Aqueduct Commissioners exhibit a drawing of the spillway of Croton Dam.

The Bureau of Public Buildings and Offices and the Tenement House Department are fully represented with illustrative photographs of work accomplished.

The American Society of Landscape Architects shows a group exhibit of drawings by Messrs. Olmsted, Caparn, Shurtleff and Coffin.

The Messrs. See exhibit an interesting scheme for a civic centre for Mount Vernon, N. Y., which includes a happy arrangement of high schools, City Hall, fire and police departments. Other municipal improvements are recorded in the drawings of Messrs. Williamson, Bossom & Bolton and Dodd.

If, as William Morris said, architecture is the

beginning and end of all art, then the various perspectives shown here of our latest wonders in heaven-reaching structures are an important factor in municipal art. Here is the gigantic scheme of Messrs. Howells and Stokes for the McAdoo Terminal Building as well as Mr. Flagg's Singer Tower. Messrs. Helmle & Huberty have shown that a tennis shelter for Prospect Park may be beautiful and at the same time useful.

Charles R. Lamb's suggestion of a solution for the congestion in the lower New York streets is both daring and plausible. In just what way it can render the city more beautiful is a question to ponder over.

Messrs. Hoppin & Koen exhibit a rendering of the new Police Headquarters, and Messrs. Herts & Tallant a perspective of the Brooklyn Academy of Music.

There are imposing public baths designed by Messrs. Aiken and Brunner. Mr. Walter E. Parfitt's designs for police stations and municipal court buildings are good in design, and withal, practical.

The rendering of the Henry Hudson Memorial is comprehensive, as are also studies by C. R. McNeil for the reclamation of Jamaica Bay.

Geo. B. Post & Sons are represented by elevations of the Wisconsin State Capitol. Mr. John Nolen shows a plan for a municipal group at San Diego, Cal., and the Messrs. Stoughton drawings for the Soldiers and Sailors' Monument on Riverside Drive.

Most commendable and interesting is the exhibit of Mrs. Edward Hagerman Hall's committee on flowers, vines and area planting. The primary object of this committee is to encourage the artistic arrangement of vines, plants or even trees in the barren yards, courts and areas of the metropolis.

Mr. Chas. C. Curran's study of the Soldiers and Sailors' Monument on Riverside Drive is an interesting architectural study from the painter's

Municipal Art



FROM THE THOMAS MONUMENT
NASHVILLE, TENN.

BY ENO VANDALL

point of view. Mr. Don Barber shows a perspective of the new Lotos Club house, cleverly mounted in an architectural mat of some beauty.

Messrs. Carrere & Hastings exhibit drawings for the McKinley Monument, Buffalo. Elevations and plans for the Brooklyn Municipal Building are shown by Messrs. Lord & Hewlett.

Bellevue and the allied hospitals, as well as the School of Architecture of Columbia University, send numerous photographs illustrative of things municipal.

Mr. Victor Brenner, sculptor and medalist, whom the French Government has recently seen fit to honor by placing an exhibit of his works in the Luxembourg Museum, is showing a frame filled with examples of his best work.

Mr. Albert Herter's *Allegory of the Attributes of the Arts* is a mural painting which will ultimately be placed in a banquet hall.

Disposed within a classic landscape, and grouped before the temple of art, are graceful personifications of Poetry, Art, Inspiration, Genius, Truth, Beauty, Force and Experience. Art and Poetry are represented by two youths who guard Inspiration embodied in Pegasus.

Genius in the form of a young boy kneels before the temple of art, while Beauty gazes into the mirror which Truth holds forth.

Force is personified in a vigorous male figure, while Experience is that of a woman bearing a basket of fruits.

There are in this large canvas qualities which point to the striving, on the painter's part, for refined ideals and a classicism which is not characterless. Mr. Herter is a genuine lover of color; he fully understands the value of a judicious juxtaposition of his decorative color masses, a quality most essential in the mural decorator.



MEN'S READING ROOM
HOWELL P. FLOWER MEMORIAL LIBRARY, WATERTOWN, N. Y.

CHARLES ROLLINSON LAMB, ARCHITECT
WILLIAM WALTON, MURAL PAINTER

Municipal Art



ATTRIBUTES OF THE ARTS

BY ALBERT HERTER

An interesting piece of interior arrangement and decoration is the men's reading room of the Roswell P. Flower Memorial Library at Watertown, N. Y., of which work Mr. C. R. Lamb is architect, the mural decorations having been executed by Mr. William Walton.

The low-toned woodwork, combined with Mr. Walton's mural paintings, present a scheme of color and construction admirably suited to the place and purpose for which it was designed.

The inhabitants of Watertown have to thank the daughter of the late Governor Flower, Mrs. John B. Taylor, for this and many other artistic improvements which are constantly under way in this already beautiful building.

A huge decoration is that of Mr. Francis Newton, *The Rattle Watch*, the first police force of Manhattan Island, established by Peter Stuyvesant in 1650. This decoration—5 feet by 26 feet—is to be placed above the judges' bench in the trial room of the new Police Headquarters.

As is often the case with Mr. Abbey's decorations, this work of Mr. Newton's is more pictorial than conventionally decorative, but the artist justly states: "I felt that the canvas had to be painted somewhat realistically because the subject was a real event in our local history, and its historical value and force would have been sacrificed if it had been too much conventionalized." In the treatment of his large masses and judicious distribution of color, Mr. Newton has produced a painting not only historic, but decorative as well.

Believing absolutely that the practical art education of the masses which go to make up the population of Greater New York must come through the design and handicraft courses in our public schools, we would call attention to the exhibit of the Arts and Crafts clubs of the public schools, which include some four hundred pieces of handicraft. These clubs represent a really spontaneous movement on the part of the regular scholars of the manual training department, who meet after school hours of their own volition, and work under the supervision of the teachers of the regular city staff.

This spontaneous movement on the part of the students is the forerunner of a greater movement which is bound to be supported by the municipality. The local governments of London, Berlin and other municipalities are appropriating millions for this purpose.

Mr. Blashfield's series of black and white studies include many drawings made for his greatest decoration, recently completed, for the College of the City of New York. They possess much grace and charm combined with a masterly knowledge of drawing.

A decorative panel by Wm. R. Derrick is not so decorative as it is fortunate in poetic refinement and subtle color; neither is Mr. Benson's *Decorative Panel* essentially decorative, although it is a beautiful toile, conceived and painted in his usually masterful way.

Mr. F. Luis Mora's *Isle of Plenty* is full in color,



ISLE OF PLENTY

BY F. LUIS MORA

free in technique, and essentially decorative in quality.

W. B. Van Ingen's well-composed decoration for a library is conceived in the artist's broad method of design and technique.

A strong piece of painting is Edward Gay's *Ilissos*, a decoration for a public building.

Messrs. Valiant, Lichtenauer and Marshall show studies for decorations. Thos. Watson Ball strikes a new note in his suggestions for decorations. Mr. E. W. Deming, who recently won the competition for a municipal decoration, exhibits his *Young Hiawatha*.

From Genevieve Cowles and the d'Ascenzo studios there are sketches and cartoons for stained glass.

Mr. Fred Dana Marsh undertakes the decorative rendering of the uncouth laborer in a canvas called *The Ex-orcators*. Mr. Marsh understands the dignity and beauty of labor.

Miss Emil Vandell's *Citizenship* is good in composition, and is broadly, freely modeled. This is a fragment of the important Thomas monument at Nashville, Tenn.

The *Study for a Garden Group*, by Emil Siebern, possesses the qualities of the greater side of sculpture.

Mention must be made of William Ordway Partridge's graceful composition, *Homer Reading the Iliad*; Miss Janet Scudder's charming little *Frog Fountain*; Mr. Eli Harvey's studies of *Lion* and *Lioness*; Mr. Tonetti's details for fountains; Edward R. Smith's *Clock Tower and Fountain*, and Mr. Martiny's sculpture for the Hall of Records.

Edith Barretto Stevens exhibits a well-designed model for a drinking fountain for horses, which is appropriately decorated with a very low bronze relief of classic horses.

The Municipal Art Society, under the able guidance of the President, Mr. William Jerome Coombs, is considering many projects for the artistic betterment of the municipality, among others the placing of tablets in Central Park commemorative of the landscape architects, Calvert Vaux and Frederick Law Olmsted, who were its designers.

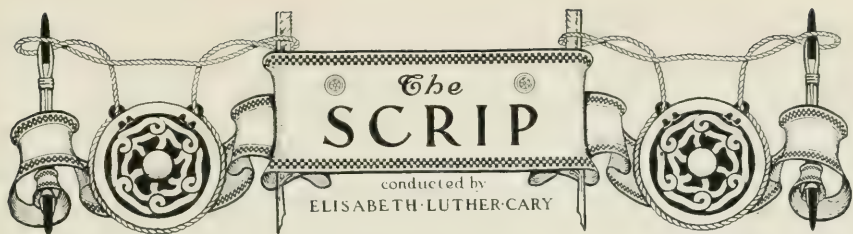
A tablet will also be placed at Police Headquarters upon which will be inscribed from time to time the names of the heroes of the Department.

The summer exhibition of the Worcester, Mass., Art Museum, opens May 29th, closing September 20th. The summer exhibition of the Cincinnati Museum opening May 23d continues on view through July. The Minnesota State Art Society's exhibitions close July 7th.



ARTS AND CRAFTS WORK

BY PUBLIC SCHOOL PUPILS



THE BARBIZON PAINTERS BY E. L. CARY

WE ARE apt to think of the School of 1830 as a group of artists distinguished by a common worship of nature. Although they have been called the Romanticists, the title can only be applied with an approach toward accuracy to a few of them who inherit directly from Géricault. Delacroix and Decamps belong to this class, whose members painted the "adjusted landscape," went to Italy and to the East for their scenery and sought their subjects in literature and history. Their art was redolent of cultivation, they painted anecdotes, but they chose their anecdotes with skill and taste, and they narrated the detail of picturesque events with eloquence. Mr. Brownell has said of them as a class that "to lament their lack of poetry is to miss their admirable rhetoric, to regret their imperfect feeling for decorativeness is to miss their delightful decorum." The Fontainebleau or Barbizon painters, on the other hand, practised what the Germans

would call *Heim Kunst*; they found their subjects close at hand, painted the fields and forests at their own doors, and the peasants at their work. Moreover, they gave their painting the character of portraiture, seeking the significance of individual scenes, and scrutinizing the features of a landscape with the idea of rendering its exact expression. This, of course, was of the nature of realism, but as we now see this particular group, assigned, somewhat too closely for the facts, to the period 1830, we perceive so many qualities added to this one of faithfulness in reproduction, and we have become so conscious through long familiarity with their works of the marked differences in temperament, style, emotion and execution characterizing the different members of the group, that we no longer dwell upon their realism, but push the term along to apply it to the newer men, to the impressionists, who in their turn have become rather classic and scholastic to us.

Our interest has thus changed somewhat in character, and we ask fewer questions as to how the

"Barbizon men" painted and more questions as to what their painting disclosed to us of their individual personalities. We no longer feel that they have secrets to tell us of the great art practised by them. Their technical methods have ceased to inspire the younger painters among us, but their imaginative outlook upon life and the outdoor world is more than ever a matter of concern, as the various



Courtesy of Durand-Ruel
THE GOOSE GIRL

BY J. F. MILLET



Picture of the Metropolitan Museum of Art
EDGE OF THE WOODS

By Permission
BY ROUSSEAU

types composing the group become increasingly vague, thrust farther and farther into historic distance. It is worth while, then, to make use of the opportunities recently afforded us in the Copley exhibition of Boston and in the other exhibitions that sprang up in its wake, to review the principal characteristics of painters who have exercised such an important influence upon landscape art, and who play so dignified and interesting a rôle in nineteenth century art-history.

The exhibition held last March at Copley Hall brought together a considerable number of the Boston possessions and not a few from other cities. None, however, were sent from either the Boston Museum or the Metropolitan Museum, and the student of art who saw first the Copley collection and then was able to visit the two museums mentioned, could form a quite definite impression of the diverse merits of the school, especially if he could piece out the knowledge thus gained by recollections of individual pictures in private galleries. And the more closely each painter is observed the clearer becomes his particular temperamental bias, the point of view from which he regards the objective world and the characteristic mood in which he interprets it.

If, for example, we consider Millet, the best-known, the most popular, the least remote of them all, in the light of more recent attempts to express

the spirit of labor, which is what his mind most persistently dwelt upon, we perceive how gravely he differed from such a modern exponent of that now favorite theme as the late Constantin Meunier, whose sculptures unite to commemorate all the labor of the world. Millet thus explained his habitual mood: "You are sitting under a tree," he says, "enjoying all the comfort and quiet which it is possible to find in this life, when suddenly you see a poor creature loaded with a heavy faggot coming up the narrow path opposite. The unexpected and always striking way in which this figure appears before your eyes reminds you instantly of the sad fate of humanity—weariness. The impression is similar to that which La Fontaine expresses in his fable of the wood-cutter:

*'Quel plaisir a-t-il eu depuis qu'il est au monde ?
En est-il un plus pauvre en la machine ronde ?'*

In cultivated land sometimes—as in places where the ground is barren—you see figures digging and hoeing. From time to time one raises himself and straightens his back, as they call it, wiping his forehead with the back of his hand—"Thou shalt eat bread in the sweat of thy brow."

"Is this the gay and playful kind of work that some people would have us believe? Nevertheless, for me it is true humanity and great poetry."

We gather from these words that Millet saw his world as a scene of physical hardship and it is

natural to look for the signs of it in his painting. Yet what do we see in his reapers and sowers and weeders and shepherds? Not, certainly, these tortured or worn and weary burden bearers. Consider the *Sower* in the Vanderbilt Collection at the Metropolitan Museum, with how free a motion, with how blithe a gesture he moves through the broad field, enriching and enlivening the earth. Nothing is here of weariness; it is not only the poetry but the joy of motion. Then, if we turn to the *Woman Drawing Water* in the same collection, that handsome peasant girl blinking at the sunshine in her eyes, we get from it the impression that Millet himself says he intended, of work done easily and cheerfully, as a part of the daily task and the habit of an industrious life. Again, in *The New Born-Child* in the Art Institute of Chicago, the two men carry the weight of the animal on its litter with the power of strong, well-seasoned muscles. And the peasant women with their children on their arm, how lightly they hold them and with how little thought of effort! All this, of course, testifies to the adequacy of his draughtsmanship, but it also testifies to the character of his vision and of his mind. He pities those who labor in the sweat of their brow, but he admires their broad forms filling their rough garments, he sees how well they fit the landscape, and with that classic bent upon which his critics comment almost with one accord, he generalizes not only the individual figures into large, nobler lines and forms, but also inevitably their tasks. It is the work of the world that they are doing, and work is a good and not an evil thing. They tell us this in the splendor of their health and physical force. Although he knew the distortions and suffering produced by labor misapplied under wrong conditions, he was not in-

clined to record it. When he was working on his picture of a woman carding wool, he wrote that he wanted to give the woman a grace and calm not found in the workwomen of the suburbs; he remembered the peasant women in his home at Gréville and wished to embody their type in his figure. Millet, then, was a philosopher whose message sustained by his admirable talent and his conscientious workmanship was one of pervasive cheer. The more modern attitude is one of discouragement. The toilers depicted by Meunier find it a sore trial to carry their burden. How his woodcutter bends and strains under his huge bundle, how his miners reveal in every line of their bent backs a life spent in abnormal struggle! A French critic some years ago called attention to the fact that even a thinker such as Rodin conceived must



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Catherine Wolfe Collection

HOLY FAMILY

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BY N. DIAZ

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SUMMER LANDSCAPE

By Permission

BY DUPRÉ

be shown as succumbing under a mental weight. The modern worker is frail and his labors point toward disease and death, whereas the worker shown by Millet is the hero of the Psalmist—the strong man who rejoiceth to run a race.

It is peculiarly appropriate to interrogate Millet's art for the intellectual and moral idea underlying the execution, since it was an art of expression in the most complete sense of the word. Every line that he drew was a symbol, and stood for an idea or an emotion, not in the superficial fashion of art that is symbolic because it can be so little else, but because everything that he saw represented life and meaning to him. We have only to read his letters to see how he regarded his subjects. When he painted the woman drawing water he wanted even the well to tell its story of how many generations had come to it on a like errand, in the *Woman Feeding Chickens* he tried to give the idea of "a nest of birds being fed by their mother," and in his description of the picture he adds "the man in the background works to feed his young." Elsewhere he speaks about painting a "very simple sunset," to which, nevertheless, he is attempting to give a look of sadness. All things visible spoke to him in their own language because he was a poet, and yet because he was also a painter, written descriptions of visible things became pictures in his mind; thus, when he read Theocritus he saw the vineyards and the foxes, not as the translator saw them, but as they were to the human eye.

With Corot, who is next to Millet in popularity, perhaps and ahead of him in the estimation of many amateurs of art, the world that lies before us in a dream loses its intense emotional significance and at the same time something of its tangibility. To Corot, Millet's attitude was not entirely comprehensible. He found his pictures "too new" for him. "When I look at them," he said, "I do not know where I am. I am too fond of the old." Yet in certain respects Corot's painting strikes a more modern note than Millet's. If we have just found modern art individualistic and particular, we must now face the other way about and find it impersonal and abstract. It is that also. We have few painters and fewer sculptors who can do as Millet did, invest a strong personal emotion with a noble serenity that robs it of all poignancy and causes it to bring peace to the mind, even while it represents effort and stress. We seem to have separated the qualities of serenity and emotion in our visions of humanity. When we attempt to represent equanimity and the peace-bringing quality in life and nature we turn almost invariably to landscape. Here it is our present taste to eschew the dramatic and strongly emotional and to paint rather plain and straightforward portraits of landscapes, or if the mood of the painter is allowed to appear, it is a mood as far removed as possible from the introspective. Corot's mood, which in his later pictures, after he joined the Barbizon men, was essentially the same, has this quality of blithe

The Scrip

detachment in the fullest measure. His concern appears to be less with the ponderable world than with the air that wraps it round. In his landscapes the ground has solidity, the water is a liquid medium, the trees spring from the earth with account faken of their firm anchorage through the network of roots beneath the soil, objects such as houses and boats are by no means visionary, and, when the picture is of a human figure, there is apt to be an oversolidity of modeling, yet the general impression given by his art is of a world in which there is nothing to tie one to the earth, one in which, moreover, no word of personal experience is uttered, in which the mind is continually engaged with abstractions, in which the spirit floats upward as naturally as a bird takes flight—and with the same appearance of freedom from obligation. Rapture is too violent a word to apply to such lyric gladness, yet there is the suggestion of rapture in these ascetic visions of material beauty.

But Corot was obviously sincere in declaring his fondness for the old. He was fifty when he abandoned his early style and his taste was fixed. If Millet is classic in his feeling Corot is certainly not less so, even where he is most a realist. Where Millet depicts the characters in the great drama, Corot reads the chorus for us with a haunting music

that makes unreal the heartrending realities of human life. He may chant of emotions and even of passions and of horrors as in his *Dante* and *Virgil* and of grotesque purpose as in his *Don Quixote*, but his chant reaches us through the sweet shadows of a fragrant wood and mingles with the song of birds and is cool and pure in tone as the sound of a boy's voice in sacred hymns. His modernity lies a little in his spiritual attitude toward the natural world, an attitude to which we are increasingly sensitive, and still more in his interrogation of nature for certain qualities upon which the moderns have concentrated their attention, upon the movement of the atmosphere chiefly: his respect for the old shows itself in his severity of composition. Neither in line or color is there ever a hint of excessive expression or of eccentricity. His conformity is so great as almost to constitute in itself individuality. In his *Orpheus Greeting the Dawn* we have a figure typical of his art—so closely does its human aspect harmonize with the clear pale landscape, so perfectly is the emotion it expresses attuned to the old Greek worship of unhuman forces and phenomena.

He was a painstaking worker, as most people are who achieve a light ease and delicacy of touch. He valued especially definite execution. "There must



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VILLE D'AVRAY

By PERMISSION
BY J. B. C. COROT



GIRL IN GREEK COSTUME

BY COROT

BY COROT

be no indecision allowed in anything," he said, and he began his pictures by making very careful sketches, carrying them as near completion as possible, for he found himself regretting any omission that he might have made in the sketch when he came to paint the picture. He put white into all, or nearly all, his colors. M. Robaud, commenting upon this practice, said to him one day, "In that you differ from Delacroix." To which Corot responded that in spite of his independence Delacroix lived by formulas learned from Géricault or others, but that he himself had been taught nothing; that if he put white in all his tones it was in accordance with the promptings of his instinct, and not by rule. His palette was a simple one, with emerald green and light cadmium sufficiently prominent in the setting. He was simple minded in all regards, happy in the fields and bored in the streets of Paris, especially the "new Paris" of his later years, the "villainous" luxury of which he declared was going to "kill every one," the painters first of all, in their passion for it. It was not for nothing that he was called "Père Corot." There are plentiful records of his generosity to others less

fortunate, perhaps less prudent and simple than he. In all his personal affairs he was conspicuously human and kind. But his painting frees our imagination from the afflicting memory of need and sorrow. If Millet portrays the dignity of labor, Corot paints the joy of repose.

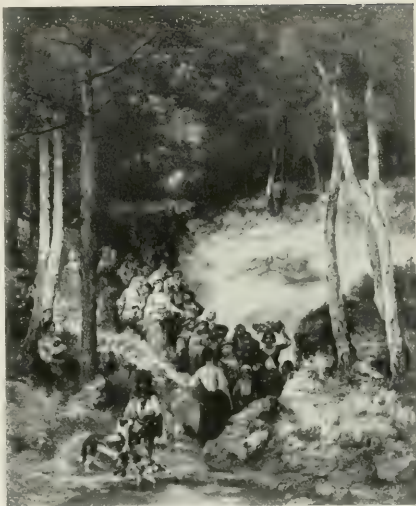
Diaz has been called the decorative painter of the Fontainebleau group. Possibly ornamental is a better adjective to apply to his brilliant canvases. It is difficult to think of them as fitting into any architectural scheme, forming part of any wall or ceiling without disturbing the sense of unity between the painting and its setting which most people consider essential to decoration on any large scale. The work of Diaz suggests applied art, however, the kind of thing one looks for on the handsome painted fans of the Renaissance or on pieces of Limoges enamel. He began, in fact, as a painter on porcelain, and he never lost the love of bright, pure colors, of translucent shadows, and gay harmonies



DANTE AND VERGIL

BY COROT

appropriate to that material. It is also said of him that he intensely loved the theater, and this, too, appears in his artificial but delightful arrangements of figures, and theatrical types. What there was of realism in his art amounted to very little and consisted in his efforts to emulate Rousseau in the splendid strength of his tree-forms. He painted Eastern scenes with a free hand, but he seems not to have visited any Eastern country. His queer little Turks or Greeks play blindman's buff on the Paris pavements, his *Eastern Bazaar* is a bit of sheer fancy; in his *Holy Family* in the Catherine Wolfe Collection at the Metropolitan Museum we have something more akin to reality. The young figure of the Madonna is homely in its contours and she sits with a peasant's unrestraint, but the bloom of her sturdy beauty is exquisite. The arrangement of the figures is conventional, but the individual types are natural, and in the case of the Child distinguished, and the whole composition floats in a sunny atmosphere such as Correggio knew how to evoke. His Spanish origin no doubt gave Diaz much of that feeling for refinements of color and form which characterizes all his best painting. He



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DESCENT OF THE BOHEMIANS

By Permission
BY DIAZ



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SHEPHERDESS

By Permission
BY MILLET

was not, however, a Spaniard of Velasquez's or Goya's or even Murillo's kin. One would have to look for his prototype back among the humbler craftsmen who painted in the sixteenth century fair little angels' heads on wooden triptychs. He has the naïveté of an early art in spite of his superficial quality. He was born earlier than Millet and lived a year or more after him. He recognized the merit of Millet's work while the latter was still unknown and when he, too, was under the spell of Correggio and it would surprise an observer acquainted only with Millet's later work to see how close is the approach of the two painters to one another when both were painting nymphs and cupids in a limpid and flowery manner.

These three painters had at least one attribute in common—a kind of gladness that hardly can be called gaiety, but that pervades their work as light pervades the outdoor world. Not even Millet's most somber subject is without it; with Corot it is at once spiritualized and intensified, with Diaz it is sheer glee in the shimmering, dancing aspects of nature which he sought out as if the search were a kind of game and he a famous winner of prizes.

Rousseau, on the contrary, is rarely glad and gaiety is absolutely foreign to his nature. Yet Millet wrote to him as late as 1867, that from the beginning he had shown a freshness of vision that

left no doubt of the joy he found in nature. Certainly, his pictures reveal clearly enough his joy in their creation. None of the 1830 group has more power over his material. His execution reminds one of the voice of a trained orator delivering the finest poetry with a slightly elocutionary emphasis. But how beautiful a voice it is, what rich depths, what clear tones, what liquid cadences we have in it!

Millet said to him in his kind desire to comfort him in the last desperate straits of his life, "You were from the first the little plant which was destined to become the great oak." With his native tact in truth-telling, he had found precisely the right symbol. Rousseau stands like an oak among his companions, with obvious strength of will and purpose, with lucidity of style, with a restraint in composition, and a great sense of measure and balance. His early taste for mathematics persists in the orderly construction of his design, the passion of his emotional nature that finally broke down his brain is seen in his powerful color harmonies. He had, too, the patience that often accompanies such passion and worked over his pictures, painting and re-painting them with assiduous care for the final effect, which invariably was noble. Neglected by the academies for fourteen years after his first triumph in 1833, he gained the name of *le grand refusé*, and even after the Revolution of 1848, with its free exhibition at the Louvre, under the guidance

of Rousseau and Dupré, who were both on the hanging committee, Rousseau's green pictures were hailed as "spinach" among the irreverent. He had in truth a liking for Veronese green that gave a ringing quality to his foliage and emphasized the part played by green in his color composition. The Metropolitan contains many of his pictures, the finest of them belonging, however, to the Vanderbilt Loan Collection. Here one may see the *Gorges d'Apremont*, the masterpiece that was exhibited in the Salon of 1859, in which a solemn gloom mingles with the cool loveliness of early evening.

Dupré, Daubigny and Troyon are the other names that are most closely associated with those of Millet and Corot. Dupré has a power that none of his companions show of evoking a dramatic mood of nature and keeping its appearance of realism without in the slightest degree following literal fact. His landscapes are as decorative as stained glass windows and hardly nearer to the texture and light of nature, yet they stir the imagination to a remembrance of nature that justifies them. Looking at them we paint our own recollected scenes with the romantic fervor required, and see them true. Daubigny was a painter of the Normandy landscape, but he saw it with the same deep respect for its secrets and character as the Barbizon men disclosed in their very different works. He paints with a calm vision and a large method and one cannot

look to him for any quality to support the title of "romanticist" bestowed indiscriminately upon the 1830 School. Still less does Troyon support it. A painter of gentle pastorals, and after his visit to Holland in 1847 an unrivaled painter of cattle—the mildest animals in the world—it is little wonder that he promptly became illustrious and has never lost a popularity deserved both on the ground of his admirable technique and on that of his sympathy with the life of the farms.



THE WHITE COW

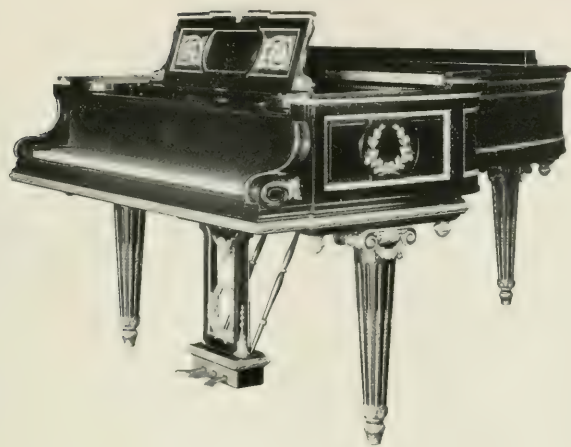
BY TROYON

THE WHITE COW

BY TROYON

THE WHITE COW

Period Pianos for Period Rooms



LOUIS XVI PIANO
(DIRECTOIRE INFLUENCE)

STEINWAY & SONS

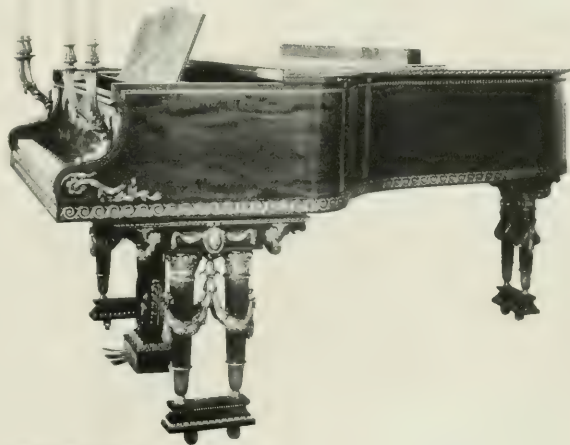
PERIOD PIANOS FOR PERIOD ROOMS—LOUIS XIV, XV AND XVI PERIODS BY J. BURR TIFFANY

THE years between the end of the fifteenth century and the beginning of the seventeenth marked the best period of the "ébénist's" art as far as the Renaissance is concerned. These years saw the production of nearly all that is purest and best, out of which much of the later styles of other countries were evolved. Incessant wars in Italy during this period disturbed the artists of that country, and many of them journeyed to France and England, where they could work under the stimulating influence of peace. France afforded the best asylum, however, and a purer, richer and nobler art was the outcome of this alliance. Furniture assumed more classical form, and the technique and quality of the designs were of the first order.

In tracing the origin of the decorative styles of the French

art alone. This inestimable boon prepared the way for the most magnificent luxury the world has seen in modern times. To Louis XIV and Colbert, then, we owe the development of the exquisite art which is to be seen in the drawing-rooms of our palatial residences and "hotels de luxe."

The periods of transition afford the utmost per-



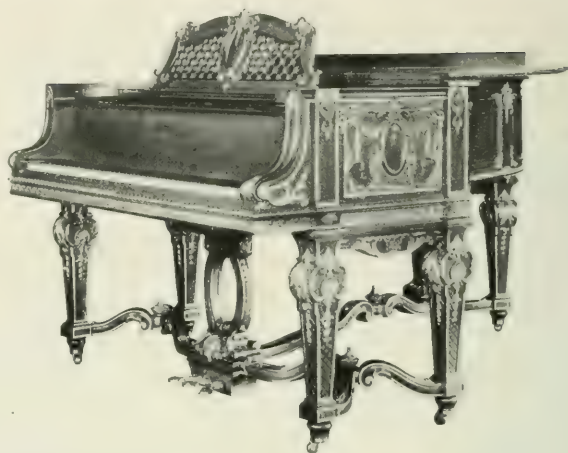
LOUIS XVI PIANO
BRONZE MOUNTS, ORMOLU FINISH

STEINWAY & SONS

Period Pianos for Period Rooms

plexity. One style so overlaps another that we find pieces frequently described as being of "the end of the reign of Louis XV or the beginning of that of Louis XVI." In the same way there is little distinction between the late productions of Louis XVI and those of the Directoire, and still less between these and the First Empire. It was not until the latter periods of Louis XV and Louis XVI that artists awoke to the advisability of ensuring the association of their names with their productions. This practice reveals evidences of a subdivision of labor, and we find panels signed by one artist and used by another in the construction of his product. The bronze workers did not follow this custom, and except for such well-known names as Coffiere, Meissonier, Gouthiere, we are left in ignorance of the men who wrought the exquisitely chased goldlike mounts which adorned most of the furniture of the day.

In Louis XIV's reign, a period of seventy-two years, decoration reached the height of sumptuous richness and detail reached the limit of luxuriance. The Regency, or Louis XV monarchy, covered a



LOUIS XIV PIANO, VERNIS MARTIN
GREEN AND GOLD

STEINWAY & SONS

period of but eight years, yet the changes that were wrought in the decorative arts in so short a time would not be thought possible. These comprised the desertion of the heavy, sumptuous splendor in favor of the chaste beauty of simplicity and the dainty delicacy of the boudoir. The huge designs were replaced by the smaller and more pleasing patterns of airiness which took the form and floral

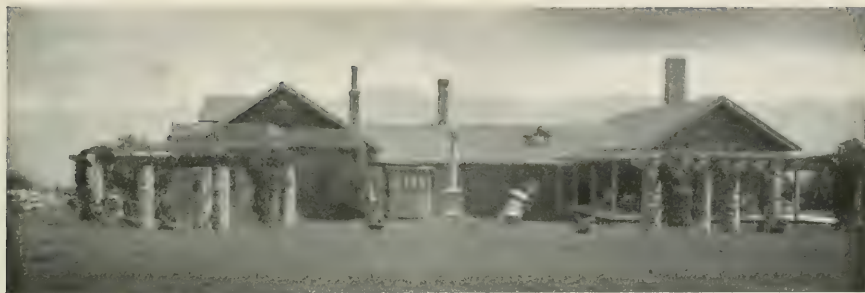
grace of the softly waving flowers in the terraced gardens. The initiative thus supplied proceeded apace. This was a pretty time and gay, when soft, graceful curves and realistic flower forms held sway over the straight and rigid severity of line which prevailed at the time of the Grand Monarque. The wood used was usually walnut, and after the sculptor had carved entrancing patterns of clinging tendrils and leaf upon its smooth surface it was then gilded. All the large pieces were ornamented with the exquisite and unsurpassed metal mounts by such artists as Oeben, Riesener, Jacques, Coffieri, Gouthiere, and other men of talent.



LOUIS XV PIANO
MAHOGANY, GOLD ORNAMENT MOUNTS

STEINWAY & SONS

Summer Arts and Crafts



WHITE MOUNTAIN HEADQUARTERS

NATIONAL SOCIETY OF CRAFTSMEN

RURAL AND SUMMER COLONIES OF THE ARTS AND CRAFTS.

ALL through the active life of William Morris, the great pioneer of the modern

English handicraft movement, there ran like a peaceful undercurrent the constant story of the opening buds, the flowering fruit trees, the song of the birds at Kelmscott. He also forsook his shops in smoky London for the free air, the running brook, the simpler surroundings of Merton Abbey.

To-day Mr. Ashbee, the disciple and friend of Morris, after thirteen years at Essex House in the slums of London, has sought out the mediaeval village of Chipping Campden in the Cotswold hills of Gloucestershire, where he has transported an entire community of crafts workers.

Down in Surrey, in the picturesque village of Haslemere, Mr. Godfrey Blount has planted another colony of peasant weavers and workers in the various branches of handicraft, his object

being "to restore the true country life, its faith, its crafts; to increase the love of traditional design, to encourage beautiful and useful handiwork done under happy conditions.

In Ireland Miss Gleeson has founded the Dun



GATEWAY

CRAFTSMEN HEADQUARTERS

Summer Arts and Crafts

Emer Industries in the midst of a farming district. The idea is being carried out in various parts of the United States and similar efforts are being made to encourage the production of beautiful and useful hand-work under the more healthful and natural conditions of rural life.

In the old Colonial town of Deerfield, Mass., a thriving community of crafts workers are reviving the simple industries of Colonial days, notably the blue and white weaving and needlework. The workers dye their own materials in indigo, madder and fustic. Here also are built simple and artistic forms of furniture and a special sort of basketry is practised. In Kentucky, the Berea Colony are weaving rugs, table covers, bed spreads, etc. At Byrdcliffe, Ulster County, N. Y., there is an active colony of wood carvers, weavers and workers in the various lines of handicraft. In Maine, the Cranberry Island Colony, under the guidance of Miss Reynolds, is producing the picturesque hook rug. On an island known as the Isle la Motte, in Lake Champlain, Mrs. Fiske has taught her neighbors to weave simple, albeit beautiful, rugs on old Colonial looms which have been handed down from the weavers' ancestors.

The colony recently established by the National Society of Craftsmen of New York in the White Mountain region of New Hampshire differs somewhat in character from the groups already mentioned. Different because it is the summer home of a metropolitan society. Inasmuch as the average city person thinks him or herself too busy in the winter months to pay proper attention to such vital questions as the Arts and Crafts, the members of this society have established this colony in the midst of beautiful surroundings where, far removed from city life, these same people can better understand the handicraft idea. They can work if they like in the classes or, by attending lectures and studying the work in the exhibition rooms, they can gain a real knowledge of the handicrafts.

This crafts colony is situated upon the crown of Sugar Hill, so called because of the sugar maples which abound in the locality.

The exhibition rooms and work shops form a part of a group of buildings located on the estate of Mr. J. William Fosdick, vice-president of the society.

The village of Sugar Hill is a part of the township of Lisbon, Grafton County, N. H.



MOUNT LAVALLEE

FROM SUGAR HILL, N. H.

Summer Schools



PORTRAIT

BY ARTHUR R. FREEDLANDER

SUMMER ART SCHOOLS AND CLASSES

ARTHUR R. FREEDLANDER has made a new departure in his summer course in architectural rendering at Vineyard Haven. "Heretofore," as he says, "the student had practically no instruction in water-color to enable him to render his problems in an interesting way, so that many a good design has been ruined. Working directly from nature and studying the technical processes gives the student, in a very short while, an understanding of his medium impossible to acquire in any other way. The course comprises landscape and marine painting, the massing of foliage, color and sky effects, etc. In France this branch of work is pursued more thoroughly. The men go off in summer sketching tours, painters, sculptors and architects joining forces. This is the very spirit I wish to

foster, making the course part of a vacation plan to the students and draughtsmen." The course has been approved by many of the leading architects, including Mr. Thomas Hastings, of New York, and Mr. Despradelles, of Boston. We reproduce some interesting work of Mr. Freedlander on this page.

THE summer term of the London School of Art will be held this year in the picturesque town of Furnes, Flanders. A studio will be provided for the use of the students, and a costume model will pose daily in the studio or in the open air. There will also be a special class in composition. Mr. Frank Brangwyn, A.R.A., will give three criticisms each week. Additional criticisms will be given during the week by Mr. C. P. Townsley. The term will open July 29, closing September 8. The class is limited to twenty members.

MISS YANDELL will have a summer school at Edgartown, island of Martha's Vineyard, Mass., in modeling, drawing and wood carving. Classes will open June 1, closing October 1.

THE BADGER SUMMER SCHOOL OF POTTERY, Madison, Wis., Elizabeth B. Mills, B. S., Director,



A FOREIGN ACTRESS

BY ARTHUR R.
FREEDLANDER

Summer Schools

holds its second year June 29 to August 1. Courses of instruction are given in design, modeling, throwing, jiggering, decoration, glazing, management of the kiln, mold-making and ceramic theory. The school is supplied with a wheel and glaze mill driven by an electric motor, a hand jigger and a kiln. The kiln is one practical for school purposes and private studies.

MR. CHARLES H. WOODBURY will conduct his summer school of drawing and painting at Ogunquit, Me., from July 7 to August 15. The course consists of eighteen lessons, two criticisms each week, and a general class criticism on Saturdays for work done during the week on an assigned subject. Instruction is given in oil and water-color painting. Pencil drawing is taught with especial reference to the needs of teachers.

THE COMMONWEALTH SCHOOL OF ART AND INDUSTRY at Boothbay Harbor, Me., A. G. Randall, Manager, announces its fourth year, July 7 to August 22. The following departments are noted: Drawing (with pencil, pen, brush or charcoal), A. G. Randall; painting from nature, Valentin Henneman; mechanical drawing and manual training, Arthur Ray; theory and practice of design, Sarah R. Bryant; manual arts, Walter Sargent; children's class, Mrs. Florence D. Randall.

A SUMMER SESSION devoted to special branches of teaching is offered by the Thomas Normal Training School, Detroit, Mich. To those desiring a short course of instruction in drawing or manual training, a weekly rate of tuition is offered, beginning July 1.

NEW YORK UNIVERSITY will offer a double (sixty-hour) course of three weeks, on color and applied design, and methods of teaching and supervision of the manual arts, also an advanced course in design, July 1 to 19, by Dr. James Parton Haney.

MISS ROSALIE PALMIÉ will conduct a class in drawing and painting at Point Pleasant, N. J., June 10 to October.

BALTIMORE SCULPTURE EXHIBITION

UNDER the auspices of the National Sculpture Society of New York, the Municipal Art Society, the Sculpture Exhibition Society and the Architectural Club of Baltimore, a great exhibition of American sculpture has been held in the Fifth Regiment Armory at Baltimore, Md. The drill hall, which provided nearly an acre and a third of floor space, was turned into a garden by the introduction of greenery, and therein were set forth over five hundred pieces of sculpture, in plaster, marble and bronze. Almost every sculptor in America was represented, and the display was not only the largest, but the best, of its kind which has ever been held in this country. It opened on the fourth of April and continued to the first of May, and awakened wide interest. During twenty-eight days it was in progress it was visited by over 60,000 persons, the majority of whom paid for admission. Ten thousand seven hundred and forty-six catalogues were sold at twenty-five cents apiece. Sales amounted to \$3,276.



A MONTMARTRE ATTILIER

BY ARTHUR R. FREEDMAN

Water Tanks



WATER TANK

SHOWING EFFECT OF
CONSPICUOUS POSITION

WATER TANKS IN LANDSCAPE ARCHITECTURE BY B. MUHLHAUSER

CHARLES BARTON KEEN, the well-known architect, has said that "tanks put on so-called ornamental towers are almost as much a blot on the landscape as the kind which frankly confess their purpose." There is really no such thing as an artistic water tank. And windmills are little better. There is unquestionably a certain picturesqueness in the old windmills of Holland, but a windmill on an American country estate always seems out of place, and never harmonizes with its surroundings. Those that show decorative pretensions usually attract attention to their intrinsic ugliness, and for this reason are even worse than the simpler and more inoffensive kind.

In order to be efficient, a windmill must be located in the most conspicuous position—on a hill-top or above the roof-line where the breezes blow. Tanks from which water is obtained by gravity must also be conspicuous, for they must be placed at a higher point than any point to which the water is to run. The result is almost always that the water tower is very much in evidence.

Yet an adequate water supply in a country house or anywhere beyond the reach of a public water supply is absolutely essential. In many cases windmills have been superseded by pumps, driven for the supply of a storage tank placed in the attic. This expedient removes both power and storage from the problems of the landscape architect. But the tanks are exposed to extremes in temperature, and the weight of several tons of water overhead often causes ceilings to crack and doors and windows to be forced out of line.

A better way out of the difficulty is supplied by a newer device, the pneumatic tank. This is placed in the cellar of the house or may be buried in the ground outside. It is made of steel and is protected from all extremes in temperature. Thousands of plants in successful operation have proved this method to be entirely feasible. The water from these tanks is delivered by air pressure instead of gravity. The air and water are forced into the tank by a gasoline engine or motor, working automatically when the pressure is needed. In small houses frequently a hand pump is used.

Hand pumps can be used with success in connection with shallow wells or cisterns, and where the requirements are moderate. Where the water is to be taken from a deep well or carried over an elevation, some kind of power pump is more satisfactory. Various ways of obtaining power are in use, such as gas and gasoline engines, hot air engines and electric motors. Electricity is the ideal power.



WINDMILL AND TANK

A GOOD VIEW MARRED

In the Galleries

IN THE GALLERIES BY HAROLD BENTLEY

WOMEN artists held sway in the Knoedler Galleries toward the end of the season, through a part of May, when a score or more of them showed worthy canvases in various directions, portraiture, the figure and landscape. Prominent among the contributors were Ella Condie Lamb, Matilda Browne, Edith Stevenson, Alethea Platt, Adèle Winckler, Amanda Brewster Sewell, Brenetta H. Crawford, Julia Dewey, Mrs. Scott, Alice Schille, Mrs. Wiegand, Clara Weaver Parrish, Lydia Field Emmet, Clara MacChesney, Charlotte B. Coman, Janet Wheeler, Marion Powers and Lucy Scott Bower. Both the upper galleries were filled and the display attracted considerable favorable attention. Matilda Browne is rapidly forging ahead as one of the serious animal painters with cattle and sheep, and her pictures have already been officially recompensed at several of the exhibitions. A canvas called *The Difficult Stitch*, by Ella Richards, was among the best of the offerings. Some old time sporting prints were shown in the water-color rooms down-stairs at Knoedler's, many of them rare, all interesting and of the early part of the last century. These included portraits of famous Derby winners and of animals prominent in the St. Leger stakes, and there were coaching prints, hunting compositions, and generally such material as appealed to lovers of horseflesh.

AT THE Kraushaar galleries, 260 Fifth Avenue, there is an interesting example of the art of Emile



Courtesy of M. Knoedler & Co.
MARGARET

BY ADELE WINCKLER

Van Marcke, since Troyon the most distinguished cattle painter among the moderns. It is a fairly early work, but full of distinction and admirably composed. It is entitled *Morning: Cows at the Watering Place*, and comes from the collection of the late Alexander Young, of London, whose treasures were dispersed some little while ago. Of

singular charm of color and of agreeable lighting, the picture has likewise the merit of being of modest size and so possible for the average drawingroom. Mr. Kraushaar, like so many of the dealers in these days, makes a specialty of the modern Dutchmen—he was one of the first to scent their popularity—and he is an authority on the subject. Indeed, he was one of the pioneers in bringing their canvases to America at a time when it required no little courage to make the investment. He has some examples by the



Courtesy of M. Knoedler & Co.
MORNING. COWS AT WATERING PLACE

THE LATE ALEXANDER YOUNG
BY EMILE VAN MARCKE

In the Galleries

brothers Maris, as well as others by a number of the lesser known and, of course, the Barbizon men. There have been several one-man displays at his galleries this season, and on rare occasions he has shown work by the native painters.

WHEN one enters the shop of Bonaventure, 5 East Thirty-fifth Street, he seems to shut the door on this hustling city of New York and be taken back to other days and customs, to early periods in French history, to Napoleonic days, and to find himself in an entourage of delightful mementoes of all kinds, from delicate fans of Watteau to the hammered jewelry of the various Louis's, and the pictures of an age of gorgeous raiment and formal manners. There are few places in town that offer so agreeable an hour, for one may browse among quaint books, before entertaining pictures and over historical manuscripts well worth the while, not only interesting, but of the liveliest educational value. One of those sumptuous canvases by Largilliere, of the famous Countess de Saul Tavannes, who was born Marie Catharine d'Aguessan, greets the eye, and this elegant dame, in all the bravery of gorgeous apparel, is like an echo of the past. Her patrician head is well poised, her lovely neck and shoulders are bare, and an arm reclines gracefully over the table beside her, while behind is draped a great curtain. Other days, other manners, but to those born to the purple it was a time of luxury and comfort, and this picture is a splendid example of the epoch. Some old missals are entertaining and there are many other canvases no less rare and



Courtesy of Bonaventure Galleries

COUNTESS DE SAUL-TAVANNES

BY LARGILLIERE

decorative, while some bronzes, bisques and marbles are included. We produce above the portrait of the famous noblcwoman.



Courtesy of George A. Glaeser & Co.

WINTER QUARTERS

BY MATILDA BROWNE

It is over four hundred years ago since Martin Schongauer, one of the world's greatest artists, passed away. He was among the first, as he was one of the most distinguished, engravers of all times, and there is a peculiar feeling as, seated in the very modern Fifth Avenue galleries of Wunderlich & Co., it is possible to hold in the hand and examine carefully a number of his prints, see his exquisite drawing, realize his sense of the value of line, note his remarkable compositions and his naiveté, for his art is as fresh to-day, as pure in style and as spontaneous as if he were a modern of moderns! And these prints, be it understood, were drawn before America was discov-

In the Galleries



Courtesy of The Tooth Galleries

LA LINGERIE

BY JOSEPH BAIL

ered, yet they ate as fresh, as clear and in as perfect condition as if they had come last week from the press. One can readily understand how it was that his contemporaries called him "Martin, the beautiful." His earliest plates date from 1465, and he was fairly prolific, producing many designs, largely of a deeply religious character, full of sentiment, of devotion, of sincerity, and always with artistic instinct. There are quaint Virgins, there are battle pieces, and there is apparently no end to the man's invention, always with charm of drawing, with directness of line, and with a capable hand. A pupil of Roger van der Weyden, his painting, *Virgin of the Rose Garden*, is in the museum at Colmar, his native town, and there is a work attributed with a considerable show of reasonableness to him, at the National Gallery in London, which is called *The Death of the Virgin*. Furthermore, he was the master of Albrecht Dürer, which in itself is fame enough for any man.

MUCH of the quality of the little Dutch masters does the Frenchman, Joseph Bail, get in his pictures of interiors and the simple life of the religious sisterhood whom he paints assiduously. He has been a popular man with collectors these many years, and the present illustration, from the collection of Arthur Tooth & Sons, 299 Fifth Avenue, gives a very fair idea of his compositions, though it

does not convey the richness of tone and the mellow feeling the man gets invariably. In these Fifth Avenue galleries of the Messrs. Tooth, who have also shops both in London and Paris, one may see much of contemporaneous British art, as well as that of France and Holland, and now and then an old master, generally of the Georgian period and in the nature of a portrait. The English public is loyal to its painters, buying freely, so it infrequently occurs that their canvases get over the water. At present there may be seen here a cattle piece by the veteran Cooper, and Leader contributes landscapes, while Mrs. Alma-Tadema has a genre or two. Of Dutch water-colors and oils there is a large choice, and other works are by the Belgian, Clays, the cattle painter, Van Marcke, the landscapist, Cazin, and the Frenchman, Roybet, whose cavaliers in these days enjoy a great vogue.

COLOR printing seems to advance by leaps and bounds and now that the publishers get so much out of the three-color processes, the possibilities seem unlimited. Some interesting developments in



ANNUNCIATION

BY MARTIN SCHONGAUER

In the Galleries

this direction may be seen at the rooms of the Berlin Photographic Company, 14 East Twenty-third Street, where are shown reproductions, after the masterpieces of the Berlin Gallery, of the great ones in art. Here are a dozen or more themes from noteworthy canvases, which are given a marvelous verisimilitude, the efforts having been unusually satisfactory and telling. There are heads by Rembrandt, Giorgione, Raphael and Hals, and there are some naive performances after the Flemish painter, Jan van Eyck, while a Gerard Terborch, his famous *Concert*, and a Pieter de Hoogh, *The Mother*, also known as *The Dutch Living Room*, are particularly to be commended. In these latest inventions of the color printer the meash is not seen at all, while, of course, the photographic rendering makes the fidelity to drawing absolute, and there would seem to be really no excuse any longer for filling one's walls with indifferent examples of art. Here is a choice of the best the world has to offer, and at a cost within the reach of most people. Some of the modern men have also been reproduced, and, generally, the rooms have much to offer for the inspection of the art lover. A recent publication is the Ghent altar-piece, by the brothers van Eyck, Hubert and Jan, rendered for the first time in uni-



Courtesy Berlin Photographic Company

THE MOTHER

BY PIETER DE HOOGH

form size, three-tenths of the original. Unfortunately, the pictures originally composing the altar-piece have been scattered, and are now at Ghent, Brussels and Berlin, but happily in these reproductions one may see them in their entirety, and the chance is unique.



Courtesy Berlin Photographic Company

THE CONCERT

BY GERARD TERBORCH

A REMARKABLE Chinese palace screen in the Glaenzer galleries is a piece of craftsmanship produced in Peking, in the early part of the Kang'shi period, and composed of twelve folds of lacquered wood, elegantly decorated in incised depressions of various breadths, carefully filled with beautiful tints and slight touches of gold, completely forming a picture by the modulated lines left uncut. The scene represents a garden party in the Imperial Palace ground at the time of the Tang dynasty, in the eighth century. On the border are vases with flowers, incense burners and various symbols of longevity and happiness, and it is, perhaps, the largest screen ever brought to this country. A set of many Pueblo tiles, of date 1765, of blue on a white background, is most interesting and unique of the kind. They formed, until 1903, the large cross in the floor of the Cathedral of Regina Coeli, Mexico City, when they were taken up and brought to this country. Their historic value is exemplified by the fact that they bear the arms of Charles V of Spain, covering a space of eighty tiles, and the arms of a Mexico eagle holding a snake in its beak, its claws resting on the national cactus.

National Society of Craftsmen

NATIONAL SOCIETY OF CRAFTSMEN NOTES

THE success of the Department of Arts and Crafts at the Turin Exposition was largely owing to the efforts of Mr. John Getz, who had this department in charge. Mr. Getz's knowledge and judgment in all matters concerning Persian, Japanese and Chinese art is unquestioned. The National Society of Craftsmen is fortunate in securing Mr. Getz to lecture on the ceramic art of Persia.

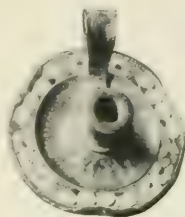
A SPECIAL exhibition of the Misses Glantzberg's Swedish hand-weaving has been arranged in the members' rooms. The Misses Glantzberg were associated some years ago with the Deerfield colony. Later they were in Boston. At present they have their workshops at New Britain, Conn., where they are producing on some twenty-five hand looms better work both in the weave, color and design than ever before. They are working less in the crude coloring of the Swedish peasantry and turning their attention to the more harmonious combinations called for in American household decoration.

MISS VIRGINIA SENSENEY, in collaboration with her brother, Mr. George Senseney, is producing metal work and jewelry which, because of its charm both in design and execution, does not remain long in the cases of the Society's showrooms,



BRASS SCONCES

BY VIRGINIA SENSENEY



TOBACCO BOX AND
CANDLESTICK

BY J. CHARLES
BURDICK



although we notice still remaining some attractive brass sconces carried out in a sea-horse motive, evidently intended for some seaside home.

EXPERIMENTING in his own way with unusual combinations of metal, mosaic, etc., Mr. J. C. Burdick is exhibiting a group of pieces recently completed, viz., jardinières, tobacco boxes and candlesticks. Rich toned glass mosaic fused into carved and beaten copper forms the basis of Mr. Burdick's decorations.

THE associate membership of the society has profited greatly by eight or ten free lectures given during the season dealing with various crafts which have been delivered by eminent authorities in such crafts. Members are privileged to invite their friends to these lectures.

THE National Society of Craftsmen will hold a temporary exhibition and sale at the Profile House, White Mountains, during August, a patron of the crafts having graciously offered the society the use of his home for this purpose.

"GREEK MYTHS AND THEIR ART" is the title of a new book just issued by Charles E. Mann, M.S., through the Prang Educational Company. The Greek myths are described as an inspiration in art and literature, and the volume is designed as a supplementary school reader. Mr. Mann is superintendent of the West Batavia Public Schools, Illinois.

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